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the COMIC READER

Number 212
August, 1983

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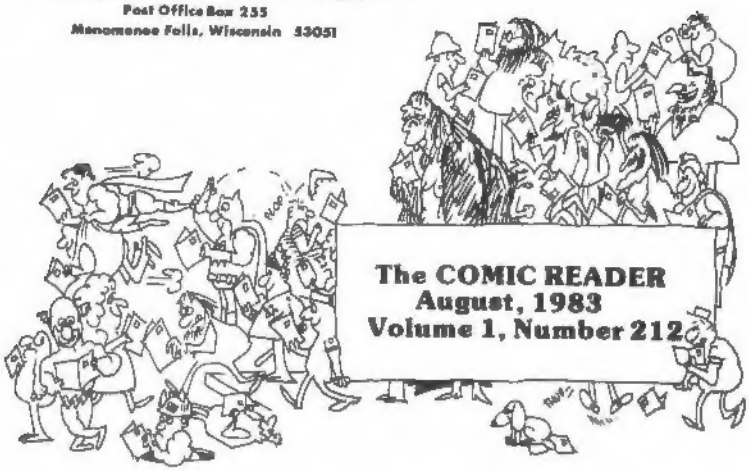

The COMIC READER
August, 1983
Volume 1, Number 212

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OUR COVERS: On the front, Mike Mignola provides us with a team-up of Shang Chi and Daredevil, and they are © 1983, Marvel Comics Group. The back cover is Sam Kujava's copy of a Lee Elias illustration showing the original Black Cat with her supporting cast. The characters are © 1983 by Harvey World Famous Comics.

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#214, September — July 8th
(Chicago Convention issue)
#215, October — August 12th
(10 year anniversary special)
#216, November — September 9th

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MARVEL NEWS

•Marvel has announced another batch of mini-series for the winter months. Look for:

•**KITTY AND WOLVERINE** by Chris Claremont and Al Milgrom, due out December 6;

•**MAGNETO** by Claremont and an artist yet to be chosen;

•**THE GUARDIANS OF THE GALAXY** by Tom DeFalco. It's scheduled for February, and will be priced at 75 cents with Mando paper. Whether that is a sign of Marvel's upcoming format for the line is unknown; Marvel has said that they will not raise prices until next year.

•Closer to date, **JACK OF HEARTS** will star in his own series by Bill Mantlo and George Freeman with the first issue scheduled to appear September 27.

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Carl Potts pencils for a DOCTOR STRANGE cover

•Two new series will appear sometime near the turn of the year. Both are regular series and will debut with double-sized issues. They are:

•**ALIEN LEGION** by Carl Potts, and

•**POWER PACK** by Louise Jones and June Brigman, edited by Carl Potts. No information has been let out about the first title, but the second involves four brothers and sisters who are in their pre-adolescence when they unexpectedly receive super-powers. This is **not** part of Tom DeFalco's line of comics aimed at youngsters. Those titles **will** include:

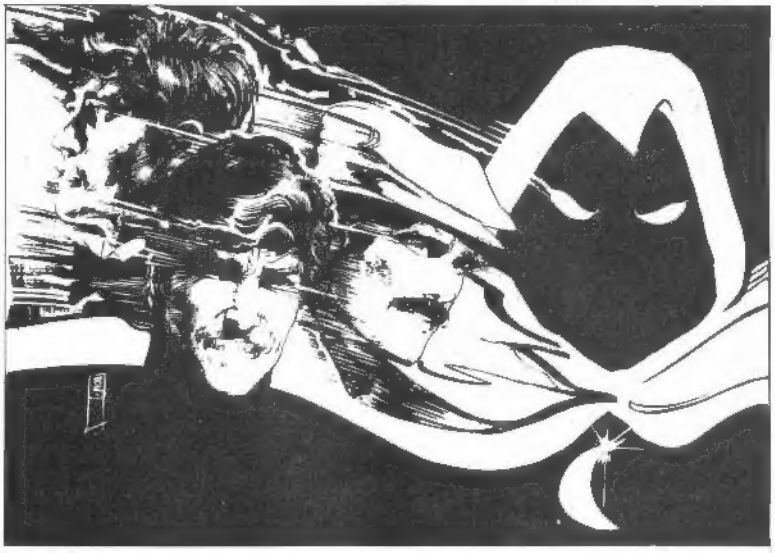
•**PLANET TERRY** and

•**WALLY THE WIZARD.**

•Meanwhile, back on the mini-series front, more details have been released.

•**HERCULES** will feature Hercules 200 years beyond the setting of the first series from last year. He will return to Olympus, only to discover that Zeus and all the other gods are dead. Bob Layton is the writer and artist again.

•**RAWHIDE KID**'s return will feature



Bill Sienkiewicz artwork for the MOON KNIGHT SPECIAL

Rawhide slowed by age. Herb Trimpe and John Severin will do the story and art.

•**THE ANGEL** will star in a mini-series of his own to be done by Jim Owsley and Greg LaRoque.

•And you can't kill him...**HOWARD THE DUCK** is slated for revival by Steven Grant and Paul Smith.

•On the ultra-serious side, Bill Mantlo and Fred Hembeck will be doing a serious story for **PETER PARKER, THE SPECTACULAR SPIDER-MAN.** The explanation is that it is to appear in the upcoming "assistant editors" month to show what can happen when all the editors are away making personal appearances at comic conventions across the country.

•And even more serious is the announcement of **MARVEL RETREAD FUNNIES**, a comic based on the format used previously in **CRAZY Magazine**, in which old, classic Marvel stories will be reprinted with all-new, hopefully-humorous dialogue. As in **CRAZY**, Jim Owsley has been called upon to do the dirty deed of rewriting, and the initial story to be savaged is "The Death of Elektra" by Frank Miller from **DAREDEVIL**. The book will be $1.00, forty-eight pages and (unless there isn't any justice in the world) a one-shot.

•Marvel Books will issue another in the trade paperback series of Marvel reprints. **MARVEL TEAM-UP THRILLER** will be out in September at $4.95, and will include reprints of work by John Byrne, Stan Lee and Jack Kirby, including the Silver Surfer vs. the Thing.

•There is discussion going on concerning the possible collection of the Marvel Handbook issues under one cover in a larger format. Speaking of which, a fifteenth issue has been added to the series. #13 and 14 feature **The Book of the Dead** (because the number of characters has grown in recent years) and will be out in October and November. #15 will feature **Weapons** and will be out in December. Direct sales points will get #14 nearly a month before regular newsstands for reasons of longer shelf-life which I won't pretend to understand.

•**MARVEL FUMETTIS #1** appears in September and is a 32-page, $1.00 one-shot featuring photo-captioned comic strips on the lines of those which have run in **KA-ZAR** (or like Jim Engel's **FANDOM CONFIDENTIAL**).

•The Epic Comics line has bought the rights to reprint Jim Starlin's **THE PRICE**, originally published by Eclipse. It will appear as **DREADSTAR ANNUAL #1** and will be a full-color Baxter magazine.

•Marvel erred in releasing their **MARVEL SUPER SPECIAL** edition of **THE RETURN OF THE JEDI** to direct-sales outlets nearly three weeks prior to the opening of the film. Neither Lucasfilms nor others involved in the film were happy with the plotline being leaked early, and indicated that Marvel stop distribution and call back all copies, but it was too late to do anything, as a lot of dealers ignored the "order," reasoning that they'd paid for them and had every right to sell them. It seems not to have

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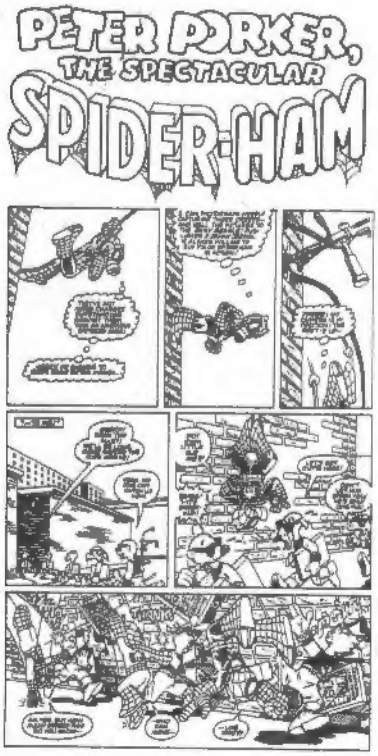
Bill Sienkiewicz cover painting for DEFENDERS #125

mattered much; **RETURN** will probably be the biggest grossing of the **STAR WARS** series, and it isn't likely that Marvel's rights to do the comics will be rescinded.

•Speaking of disasters, it appears that **ROCK AND RULE**, the previous film adapted for **MARVEL SUPER SPECIAL**, is having its problems in getting bookings, and may have been withdrawn from circulation for further work.

•The line-up of **DR. STRANGE** artists for the next few issues: #62-Steve Leialoha; #63-Carl Potts; #64-Tony Salmon (Ann Nocenti script); and #66-Paul Smith, who is supposed to be the regular artist thereafter.

•**ROM #50** features a new, redesigned version of Starshine.



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•**POWER MAN AND IRON FIST #100** will feature a cover painting by Ernie Chan.

•The stories to be reprinted in the new **S.H.I.E.L.D.** mini-series of 48-page $2.00 Baxter-paper books are **NICK FURY #1, 2, 3** and **5**, all written and drawn by Jim Steranko.

•**KA-ZAR THE SAVAGE**, normally a direct-sales-only book, will be distributed to newsstands for #29 only. That issue features the wedding of Ka-Zar and Shanna by Mike Carlin, Armando Gil and Mike Mignola.

•In **DR. STRANGE #62** by Roger Stern and Steve Leialoha, all vampires are banished from Earth forever.

•**THE THING #7** features a five-page back-up story written and drawn by John Byrne.

•A number of books are getting new logos, including **THE AVENGERS** (with #237) and **KING CONAN** (with #20).

•The **MACHINE MAN** mini-series is set in 2020, and is by Tom DeFalco and Herb Trimpe.

•The Inhumans guest-star in **THE AVENGERS ANNUAL #12** by Bill Mantlo, Butch Guice and Rick Magyar.

•**MOON KNIGHT #35** is a special 48-page $1.00 issue featuring the X-Men and the Fantastic Four and is by Tony Isabella and Kevin Nowlan. It too will be a newsstand book for this single issue.

•Waaait just a minute, here...we may have to hose down the audience. The Avengers appear on a certain **Late Night** talk show in **AVENGERS #239.**

•**POWER MAN AND IRON FIST #101** features the debuts of scripter Steve Perry and penciller Geoff Isherwood.

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Interior pin-up page
by Guice and Wiacek
for X-MEN-MICRONAUTS

•Val Mayerik is drawing **MANTIS #1**, the first issue of the mini-series starring a heretofore unseen martial arts expert from China.

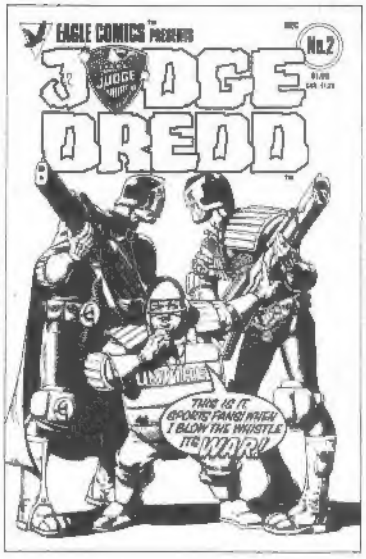
•Bob Bolling, a compatriot of Tom DeFalco in the latter's days at Archie Comics, will be doing one of the kids comics in DeFalco's new line.

•Carl Potts' **SHADOWMASTERS** and Louise Jones' **LONGSHOT** are two more new series which have yet to be scheduled.

•Lastly, I suppose I will relinquish my attitude of "When's the shoe gonna drop?" and report what everyone else has reported. This winter is supposed to see the publication of something called **THE GENERIC COMIC BOOK**. Marvel's press-release description sounds about as likely as a **Spider-Man** mirror issue: A Super-Hero, one Damsel, on Wrecked Abandoned Building, three Cops shooting bullets to no effect, 1800 Rubber-necking Bystanders, scripted by A Writer, An Artist, and An Inker. Okay, I said it. You can take the hands off your mouths and laugh out loud now.

EAGLE COMICS NEWS

•**JUDGE DREDD #2** and **3** are comprised of stories written by John Wagner and drawn by Brian Bolland. **#3**



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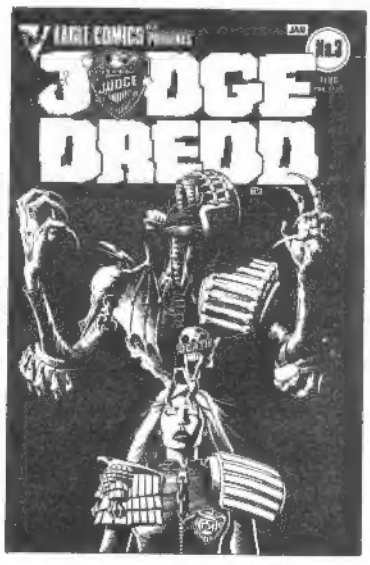
features a four-part book-length story called "Judge Death Lives."

•Titans Books has three new hardcover/softcover releases on the market: **ROBUSTERS Book One** by Pat Mills and Dave Gibbons, featuring the robot team of Ro-Jaws and Hammer-Stein; **THE A.B.C. WARRIORS Book Two** by Pat Mills, Mike McMahon and Carlos Ezquerra featuring Hammer-Stein (in his earlier days) and six other robot warriors; and **JUDGE DEATH**, seventh in the **CHRONICLES OF JUDGE DREDD** series by John Wagner and Brian Bolland, with Ron Smith. These black-and-white albums cost $7.95 in softcover and $9.95 in hardcover.



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JUDGE DREDD No. 1, November. "The Coming of Judge Dredd" is by John Wagner and Brian Bolland. This series is set in the 22nd century and follows a great holocaust which leaves the Earth's surface covered with radioactive waste. The genetically-engineered Dredd keeps peace in Mega-City One, and does it with an iron hand. Other stories in the issue by Wagner and Bolland include: "Punks Rule" and "The Forever Crimes." Bolland did the cover. [7/19-7/25]

DC NEWS

•Joe Kubert's twelve-issue limited series has been named and scheduled. On the schedule of comics released in October is **THE REDEEMER**, a book with very obvious religious connotations. The premise is that there is one soul in the world which has the potential to become the Redeemer, and this soul exists in the body of Jim Torkan. Torkan has visions of past and future lives, but is not yet aware of his identity and the fact that he is in mortal jeopardy from evil incarnate, the Infernal One. **THE REDEEMER** will be in the Baxter paper format and will be a direct-sales title.

•**NEW TALENT SHOWCASE** has finally been scheduled; it too is on the October-release list. It will be a 32-page direct-sales book with no ads. The first issue features **Amber** by Rich Margopoulos, Stan Woch and Rick Magyar; "Class Trip" by Todd Klein and Scott Hampton; and **Sky Dogs** by L.B. Kellogg and Tom Mandrake. As you can see, most of these stories are by people who have already become regulars at DC; future issues will contain more by newly-discovered talent.

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•The third new book on the October schedule is **ATARI FORCE**. Newly created and redesigned by Gerry Conway and Jose Luis Garcia Lopez, this new team is the generation after the Atari Force of the in-pack cartridge comic series. The team members are called Dart, Pakrat, Babe, Morphea, Tempest (son of Martin Champion of the original team) and the villain, the Dark Destroyer. Pakrat, Babe and Morphea are aliens.

•Len Wein and Dave Gibbons will be the new writer/artist team on **GREEN LANTERN** beginning with #172. Wein will be bringing Hal Jordan back to Earth after his year of exile, and plans to expand the cast of friends and villains. He also plans to follow his friend Marv Wolfman's lead by introducing a new team of super-heroes to help GL which will then hopefully have the success in spinning off into their own series that the Omega Men have. Wein will continue as editor of the book as well, the first one he's written and edited since his days at Marvel.

•**STAR TREK #1** will appear in September, with Mike Barr writing and Tom Sutton pencilling. (The promotion piece on this page seems to be inked by Klaus Janson). Martin Pasko will return to the book (he had written a number of issues for Marvel) with #7 and then

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alternate with him. This series will not feature Spock—at least until the third **STAR TREK** movie appears and the character is resurrected.

•As hinted last issue, Revell's **POWER LORDS** will become a DC mini-series beginning in September. Michael Fleisher, Mark Texeira and Jeff Dee are the creative team. The characters, based on the Revell figures, are Lord Adam Power, the evil Arkus, and the Unholy Alliance.

•**THE VIGILANTE #1** will be delayed from July to August. This resulted from the delay of **THE NEW TEEN TITANS** series currently introducing the character—which in turn was delayed because the annual was late. In any case, Dick Giordano will ink Keith Pollard's pencils on the series.

•Roy Thomas has re-signed with DC for his exclusive services in writing comics. His movie writing would have been too interrupted with the need to go to another company and get new assignments and create new characters.

•Speaking of Thomas, **ALL-STAR SQUADRON**'s upcoming issues will feature the retelling of some 1940s stories. #27 and 28 features Dr. Fate, the Spectre and Sargon drawn by Richard Howell, with #29 back to Jerry Ordway and an adaptation of the Seven Soldiers of Victory story in **LEADING COMICS #3**. New material will explain why the Shining Knight stays in the 20th century and in England with Winston Churchill.

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#30 will feature the story originally told in **ALL-STAR COMICS #12** featuring the Black Dragon Society. Ordway has done the covers for those and will continue as cover artist when Rick Hoberg takes over, though eventually Hoberg may pencil them as well. Ordway will be inking Mike Machlan's pencils on the new **INFINITY, INC.** series as well as drawing the **JUSTICE SOCIETY OF AMERICA** mini-series.

A further upcoming sequence, possibly drawn by original **SQUADRON** penciller Rich Buckler, will feature the Freedom Fighters and Earth X's origin.

•Arak will be regaining his long-haired look with #29 of his book, and the reasons have a connection to the plot. Tom Yeates will be handling the **Valda** back-up beginning with **ARAK #27**.

•Zatara guest-stars in **NEW ADVENTURES OF SUPERBOY #49**. In that issue, an old character turns out to be the Master in the **Dial "H" For Hero** strip. #50 features the Legion of Super-Heroes and is by Paul Kupperberg and Kurt Schaffenberger, but Keith Giffen provides plot aid and a framing sequence.

•And speaking of the Legion, the reprint series which has been appearing in **ADVENTURE COMICS** will be continued on a regular basis in **THE BEST OF DC** beginning with #44. Each Legion issue will contain six stories from the original series in sequential order. The next Legion issue will appear next year.

Further issues in the **BEST OF DC** series include: #42-Superman vs. aliens, #43-**Funny Stuff**; #45-Binky and his Buddies; #46-Superman's Pal, Jimmy Olsen; #47-Sugar and Spike; #48-Superman team-ups; #49-**Funny Stuff**.

•Tom Condon has been named Man-

aging Editor and DC describes his duties as scheduler and liason between the editorial and marketing departments. He had worked for Delacorte Press as an Assistant Managing Editor. Karen Berger, meanwhile, has been named a full editor, relinquishing her former duties of part-time editor as well as Editorial Coordiantor. Pat Bastienne will be the new Editorial Coordiantor; she had been Berger's assistant.

•**THE FLASH #328** will feature a reprint of part of the wedding sequence from **FLASH #165** with framing continuity by Cary Bates and Carmine Infantino; John Broome, Infantino and Joe Giella did the original now-flashback sequence.

•That delay in the **NEW TEEN TITANS** books has affected the upcoming team-up of that team with **BATMAN AND THE OUTSIDERS**. It had been scheduled for #4, it will now continue from **NEW TEEN TITANS #37** to **BATMAN AND THE OUTSIDERS #5. TITANS #38** will feature the secret origin of Wonder Girl.

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•The **BATMAN ANNUAL**, following the general trend among annuals these days, has been taken off the schedule and will be rescheduled when it is ready. Mike Barr and Michael Golden are the creative team.

•**THE HISTORY OF THE DC UNIVERSE** will begin in 1984 commemorating DC's fiftieth anniversary which will be celebrated with issues dated February of 1985. Once character who will be involved in the series is the Monitor from this year's **NEW TEEN TITANS ANNUAL**.

•The Poison Ivy sequence upcoming in **BATMAN** and **DETECTIVE** begins with **BATMAN #367.**

Doug Moench's first Joker story appears in **BATMAN #365/DETECTIVE #352/BATMAN #366.**

•That Robin Snyder/Keith Giffen/Alex Toth story which was scheduled for **GREEN LANTERN #169** has been delayed two issues and has gotten a rewrite by Joey Cavalieri. #169 is by Cavalaieri, Howard Simpson and Gary Martin; #170 is by Gary Cohn, Mike Sekowsky, Frank McLaughlin and Rodin Rodriguez.

•It's definite: these four titles will remain on the present newsprint when the rest of the line goes up to Mando paper: **SGT. ROCK, JONAH HEX, G.I. COMBAT** and **THE BEST OF DC. G.I. COMBAT** will go up to $1.25, the others will cost 75 cents with **BEST** remaining $1.25. Canadian prices will be 95 cents and $1.50.

•Gerry Conway is back on **JUSTICE LEAGUE** as of #221 and 222, featuring the menace of the Animen.

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•Two old characters show up in **DC COMICS PRESENTS** team-ups:: #64 features Kamandi, in a story by Mark Evanier and Alex Saviuk; #65 features Madame Xanadu by Paul Kupperberg and Gray Morrow, and an issue following that features the Blackhawks by Mark Evanier, Irv Novick and Dennis Jensen.

•Walt Simonson did the cover for **DETECTIVE COMICS #366.**

•**LEGION OF SUPER-HEROES** features a sub-plot sequence featuring Star Boy and Dream Girl pencilled by Curt Swan in #306.

•The **JLA/AVENGERS** team-up has been removed from the schedule; Marvel has yet to approve a plot for the book.

•British comics writer Alan Moore (**Marvelman, Skizz**) has written **SAGA OF THE SWAMP THING #20**, drawn by Steve Bissette and John Totleben.

•**ACTION COMICS #551** features the return of a whole bunch of old DC characters who band together to destroy a menace without the aid of Superman. Among them: Cave Carson, Rip Hunter, Dane Dorrance (Sea Devils), Rick Flagg (Suicide Squad), Animal Man, Congo Bill, Dolphin and Immortal Man. Why without Superman? 'Cause he's the menace.

•**BATMAN #368** will be the first appearance of Jason Todd in costume as the new Robin.

•DC's first commercially-available poster since the 1966 series of six **Batman** posters, features the **Legion of**

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Super-Heroes by Keith Giffen, Larry Mahlstedt and coloring by Carl Gafford. It will be 15" x 40" and will cost $4.00, with the promise that it will feature the entire membership of the Legion, every villain they've ever faced as well as every supporting character.

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FIRST COMICS NEWS

•Jerry Bingham has been named new penciller on **WARP** beginning with #10, which is the first issue following the conclusion of the adaptation of the stage play. Peter Gillis and Mike Gustovich will continue as writer and inker, respectively. Mark Silvestri will pencil **WARP SPECIAL #2**, which goes on sale in September, with **WARP #10** following in October.

•In another tenth issue, this one of **STARSLAYER**, a new series called **Grimjack** will debuts. Set in the land of Cynosure, a place introed in **WARP SPECIAL #1**, Grimjack is a kind of an intergalactic private-eye super-hero. John Ostrander is the writer/creator, Tim Truman is the artist.

•That same issue of **WARP** will feature the debut of a new back-up series called **Outrider.** Created by Gillis and Bill Willingham, it stars Lord Regulus, Outrider, who will join the rest of the cast in the lead story after eight issues. He is the only native of the mystical land of Fen-Ra the book takes place in.

Peter Gillis and Tom Sutton have created a new series which will be further explained in our next issue.

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COMING COMICS

AMERICAN FLAGG! No. 2, November. "Jukebox Saturday Night" is by Howard Chaykin. Flagg encounters an underground basketball team. Chaykin did the cover. [7/12-7/18]

JON SABLE, FREELANCE No. 6, November. "A Deadly Shade of Violet: The Origin, Part 4" is by Mike Grell. The origin concludes in a story set in Rhodesia and New York. Grell did the cover. [7/12-7/18]

WARP No. 8, November. This issue: "Paradox Lost" is by Frank Brunner,

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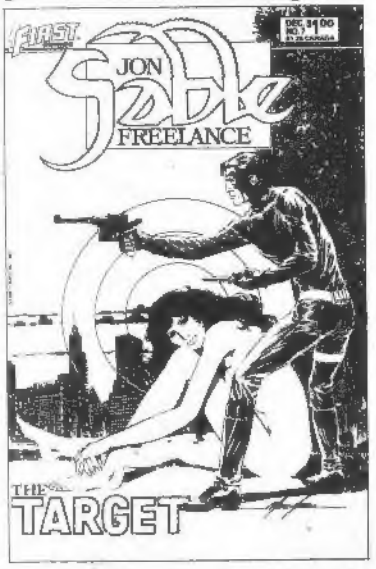
Peter Gillis and Mike Gustovich. The penultimate chapter of the adaptation marks the turning point in the quest of Cumulus and Chaos. Also, Valaria stars in "A little Knowledge..." by Peter Gillis Bill Willingham and Bruce Patterson. Brunner did the cover. [7/12-7/18]

E-MAN No. 8, November. "Alien Hot Wax" is by Martin Psko, Joe Staton and Rick Burchett. When Leslie Faltz is unfortunate enough to pick up an admirer named Larry Gravy, she doesn't realize that he's also the deadly dangerous Hot Wax. The back-up one-pager is by Joshua Quagmire of that rabbit he draws. Staton did the cover. [7/26-8/1]

STARSLAYER No. 10, November. "Bounty" is by John Ostrander, Lenin Delsol and Mike Gustovich. Black Thom McKeun is a bounty hunter after the man who destroyed Earth—ol' Starslayer himself. The back-up is "Grimjack: Mortal Gods, Part 1" by Ostrander and Tim Truman. Delsol and Gustovich did the cover. [7/26-8/1]

AMERICAN FLAGG! No. 3, November. "Killed in the Ratings" is by Howard Chaykin. Flagg must deal with television pirates and a videotaped will which names him the heir. Chaykin did the cover. [8/9-8/15]

JON SABLE, FREELANCE No. 7, November. "The Target" is by Mike Grell. Sable is hired to bodyguard a government witness in a building that is



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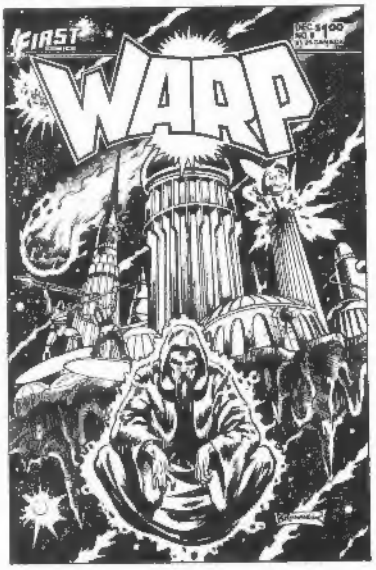
under construction from the mob, who've targeted her for elimination. Grell did the cover. [8/9-8/15]

WARP No. 9, November. "The End of the Dream" is by Frank Brunner, Peter Gillis and Mike Gustovich. The adaptation concludes with Lord Cumulus and Prince Chaos returning home to admit their failure in attempting to save Fen-Ra. The Valaria story also concludes with "Prices Paid" by Peter Gillis, Bill Willingham and Bruce Patterson. Brunner did the cover. [8/9-8/16]

E-MAN No. 9, November. "What's Up, Tyger Lili?" is by Joe Staton and Rick Burchett. An international conspiracy and a villainness called Tyger Lili



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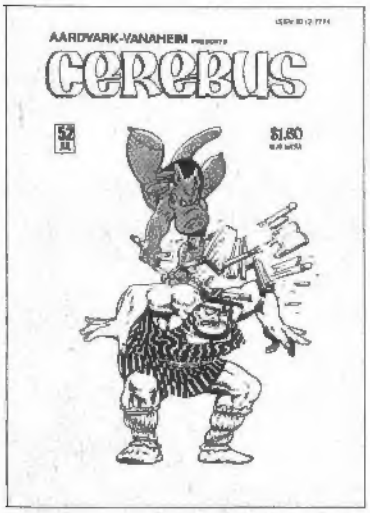
feature in Staton's first scripted issue. The one-pager is by Phil Foglio. Staton did the cover. [8/9-8/15]

STARSLAYER No. 11, November. "Family" is by John Ostrander, Lenin Delsol and Mike Gustovich. Torin, Tamara and Sam are joined by—Crayne? Also, Grimjack appears in "Mortal Gods, Part 2" by Ostrander and Timothy Truman. Delsol and Gustovich did the cover. [8/9-8/15]

AARDVARK-VANAHEIM NEWS

•Aardvark-Vanaheim is getting into related merchandising areas with a passion. Dave Sim has created a new card game called "Princess," which will be featured in an upcoming in **CEREBUS**. And Graphitti Designs will be manufacturing a Neil the Horse T-shirt which features the motto, "Making the World Safe For Musical Comedy." It will cost $8.95 in the U.S. ($9.95 in Canada) and can be ordered from Graphitti, 515 West Valencia, Unit E, Fullerton, CA 94103. The shirt comes in four colors.



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CEREBUS THE AARDVARK No. 52, July. "On Governing" is by Dave Sim. Cerebus, the former Prime Minister of Iest, begins to write his memoirs; "Elfquest," parodies you know what; and "The Insecure sinecure" features the return of Silverspoon and introduces Tystrim and Guane. Also, a Unique Story by Joshua Quagmire featuring a dinosaur and a rabbit. Sim did the cover. [June]

NEIL THE HORSE No. 3, July. In this issue, "Neil the Horse Meets Mr. Coffee Nerves"; "Neil the Horse in Old New France" Part 3; plus a song called "Another Highway Song"; two newspaper strips and more paper dolls. [6/15-6/23]

CEREBUS THE AARDVARK No. 53, August. "The Countess and the Aardvark" is by Dave Sim. Cerebus remains at the home of Countess Detin while rewriting history for his memoirs. The Unique Story is "Quoth the Reagan" by Don Goodwin. [July]

JOURNEY No. 3, August. "Woodchildren" is by Bill Loebs. MacAllistair leaves the widow and begins his travels. Loebs did the cover. [July]

AMERICOMICS NEWS

•Americomics has announced that they are cutting their glossy-paper titles to $1.75 from their current $2.00 price, beginning with **AMERICOMICS #4**, out in August. **BLACK DIAMOND** and **NIGHTVEIL** will appear on the glossy stock, with new titles **STARMASTERS**, **CAPTAIN PARAGON**, and **BOLT AND STAR FORCE** to be printed on Electra-Brite newsprint and to be priced at $1.00.

•With the addition of **CAPTAIN PARAGON**, scheduled for October and **NIGHTVEIL**, scheduled for November, **FUN COMICS** has been cancelled. Both characters had appeared there, and the fifth issue of that title will not appear.

•**NIGHTVEIL** is scripted by Steve Ringgenburg and the art is by Mark Heike with inking/painting by Bill Black and Bill Anderson. After the first issue, the bi-monthly title will revert to the newsprint standard of the other new titles.

•**CAPTAIN PARAGON** will be by Dan St. John, Greg Guler and Kevin Dzuban. It will be bi-monthly.

•If you're a publisher named Bill **Black** and you live in Florida, who do you get to be your west-coast representative? Why, Phil **White**, of course. White is writing the **Star Force Six** strip in **BOLT AND STAR FORCE SIX**, and has been an advertising manager for non-comics firms in California.

AMERICOMICS No. 4, November. The lead character in this issue: "Dragonfly" in a story by Rik Levins and Kevin Dzuban. Also, "The Night Has a Thousand Screams, Part Two" is by Levins and Willie Blyberg and it features the Shade; and Atomic Mouse reappears in a story by Martin Greim and Al Bradford. [August]

STAR MASTERS No. 1, November. "W.O.S.P." debuts by Tom Lyle. Stephanie Stills, Jessica Klein and Olga Pietrovich are the women of Outer Space Patrol. Also: "Breed" by Paul Ryan, a half-breed warrior of the future battles technology. [August]

PACIFIC COMICS NEWS

•Pacific has been busy arranging their schedules and have announced no less than five new titles. They are:

•**CAPTAIN VICTORY SPECIAL ISSUE #1**, a Baxter-paper Captain Victory adventure which runs twenty-five pages and is colored by Tom Luth, new colorist on this book's regular series and **GROO**. The reproduction will be tested by a few new Kirby Kollages.

•**DARKLON**, a one-shot reprinting the **Darklon** series from Warren's **EERIE** #76,79,80,84 and 100.

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•**VANGUARD**, a try-out book which pairs veterans with newcomers, the first issue of which features David Campiti, Tom Yeates, Mike Baron, Steve Rude, and Brendon McCarthy.

•**SILVER HEELS** by Bruce Jones and Scott Hampton, a comic comprised of painted pages about a futuristic Indian hero. It will be printed on Hudson stock.

•**THRILLOGY** by Tim Conrad, a comic featuring three mystery stories written and drawn by Conrad.

•**DEMON DREAMS** by Arthur Suydam, which features two stories originally published in part by **HEAVY METAL**.

•And Pacific will publish the book version of Frank Thorne's **GHITA OF ALIZARR**, featuring most of the material featured in **1994**. A photo of Wendy Pini and Frank Thorne in costume appears on the cover of the softcover trade paperback, which will be 100 pages and cost $9.95. The interiors are black and white.

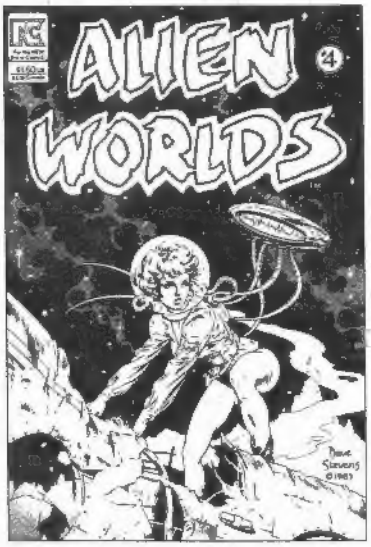
•A second set of Rocketeer postcards will appear in September for $1.95, one of which will also appear as an 11" x 17" poster for $2.00—the "Betty" page in which Betty and a photographer are interrupted.

ALIEN WORLDS No. 4, October. "Princess Pam" by Bruce Jones and Dave Stevens; "Deep Secrets" by Jones and Jeff Jones; "Savage World" by Frank Frazetta, Al Williamson, with new dialogue by Jones (from **WITZEND #1**); "One Day in Ohio" by Jones and Steacy; and "Plastic" by Jones and Adolpho Buylla. Stevens did the cover. [July]

SPECIAL No. 1
COMPLETE IN THIS ISSUE!!! A RIP-ROARING SPECIAL EDITION!!! THE SPACE-MUSKETEERS!
IN DEFENSE OF OUR GALAXY
CAPTAIN VICTORY
AND THE GALACTIC RANGERS

BERNI WRIGHTSON, MASTER OF THE MACABRE No. 3, October. This issue's stories: "Nightfall" by Bill DuBay and Wrightson (**EERIE #60**); "A Martian Saga" by Nick Cuti and Wrightson (**CREEPY #87**); "King of the Mountain" and "The Last Hunters" by Wrightson (both from **BADTIME STORIES**). Wrightson did the cover. [July]

BOLD ADVENTURE No. 1, October. The Time Force is the lead feature and is



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by Bill DuBay and Rudy Nebres. The other stories are "Anaconda" by DuBay and Bob McLeod, featuring a female adventurer from the '40s; and "The Weirdling" by DuBay and Trevor Von Eeden. Nebres did the cover. [July]

EDGE OF CHAOS No. 3, October. This is the last in the series as Eric Cleese resolves his situation. Gray Morrow did story, art and cover. [July]

ELRIC OF MELNIBONE No. 3, October. Part three of the adaptation is by Roy Thomas, Craig Russell and Michael Gilbert. Elric apparently drowns and his cousin puts himself on the throne. Russell and Russell did the cover. [July]

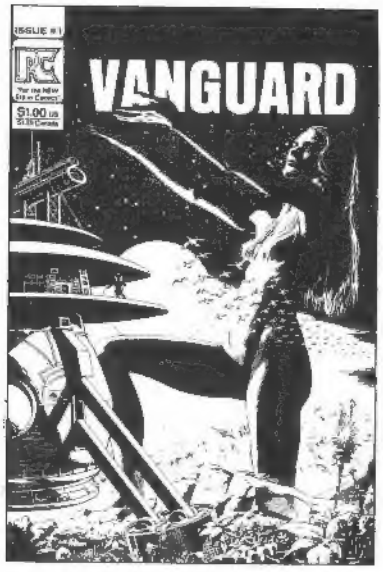
1ST FOLIO No. 1, October. Stories by Joe Kubert school students include the cover-feature by Mike Chen and Ron Randall. Stories are "Crown of Thorns," "Tate's Hell," "Things That Go Bump in the Night," "The Dragon," "Physical Barriers," "The Trophy" and "Criminal Operations." Kubert did the cover. [July]

SILVER STAR No. 5, October. "The Next Breed" is by Jack Kirby and D. Bruce Berry. The Next Breed is being gathered together by Morgan Miller, first of a new breed of super-heroes. The back-up is "The Rescue" by Tim Burgand. Kirby and Berry did the cover. [July]

CAPTAIN VICTORY SPECIAL No. 1, November. "The Space Musketeers" is by Jack Kirby and D. Bruce Berry. The Rangers are thrown into the past when Egghead starts fooling with timewarps,

and they must fend for themselves in 18th century France with no futuristic devices to help them stop history from being changed. Kirby and Berry did the cover. [August]

DARKLON THE MYSTIC No. 1, November. This is a reprint package of the five stories in the series which appeared in **EERIE**. Stories are "Beware Darklon the Mystic," "The Price," "Retribution," "He Who Waits In Shadow" and "Duel." Possibly included:



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a one-pager called "The Knock." Starlin did the cover. [August]

GROO THE WANDERER No. 6, November. Story is by Sergio Aragones and Mark Evanier. Groo lands on an island and discovers magic for the first time. Aragones did the cover. [August]

SOMERSET HOLMES No. 2, November. Story is by Bruce Jones and Brent Anderson. Somerset continues her quest to discover her identity. Anderson and Joe Chiodo did the cover painting. [August]

TWISTED TALES No. 5, November. More Bruce Jones stories: "Scritch, Scritch, Scritch" is by Bill Wray; "Majority of One" is by Val Mayerik; and "Banjo Lessons" is by Rand Holmes. [August]

VANGUARD No. 1, November. In this issue: "Libretto" by David Campiti and Tom Yeates; "Encyclopedias" by Mike Baron and Steve Rude; and "Freakwave" by Bredon McCarthy. Yeates did the cover. [August]

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ET AL

•Fantagraphics has announced the publication of **DON ROSA'S COMICS AND STORIES** as a new series reprinting the original episodes of **Pertwillaby Papers** in issues #1 and 2, with #3 containing the conclusion of the story never completed in **ROCKET'S BLAST-COMICOLLECTOR**. After that, old material will be exhausted, so Don will be doing new material on a regular bi-monthly schedule. Each issue will be 64 pages and will cost $2.95, with the first issue shipping in July.

•**NEMO #3** will spotlight Elzie Segar's **POPEYE** with articles by Bill Blackbeard and Rick Marschall, a complete sequence from the strip of the '30s, and an excerpt from a Segar novel called **THE SEA HAG** which was never published. Also covered: the career of Windsor McCay, Mike Greg on Herge, Fred Schreiber on **TINTIN**, and Ron Goulart on Billy DeBeck's **PARLOR, BEDROOM AND SINK**. $2.95, on sale in July.

•Look Mom, Comics! will release **PURE ENTERTAINMENT** in July, a black-and-white magazine which is something of a tribute magazine. Besides "Holiday Hal" by Terry Beatty, the issue contains a Will Eisner-type story by James Webb called "God"; "She Married a Martian" by Beatty and George Kochell which recalls Basil Wolverton; and "Animal Hospital" by Michael Fontanelli which successfully transfers a Chuck Jones animal style to paper. Also: "Hack" by Pete Friedrich and an article on Sgt. Rock. $2.25 plus .75 postage from Look Mom, Comics!, 799 Broadway, #325, New York, NY 10003.

•A company called Quest Publications, Inc. (40 La Salle Road, Room 202, West Hartford, CT 06107) has published **QUEST PRESENTS No. 1, July**, a 32-page black and white comic-book sized magazine featuring Jay Disbrow's **LANCE CARRIGAN OF THE GALACTIC LEGION**, a science-fiction potboiler in the grand tradition of the **FLASH GORDON** and **BUCK ROGERS** serials of the movies. Also included are several one-page stories and a cover by Bob McLeod. The comic can be ordered from the above address for $1.00 plus .25 postage in the U.S.; $1.25 in Canada plus .25 postage payable in U.S. funds.

•**MANGA! MANGA!: THE WORLD OF JAPANESE COMICS** by Frederick Schodt is being published August 1, 1983 by Kodansha International. From the press release, it should be fascinating to those of us who think of comics as monthly publications that sell around 100,000 copies and are read by teens, and that comic writers and artists who are successful make $30,000 to $50,000 a year; a popular Japanese comic sells three million copies a **week**, and another artist earned $2,400,000 from his characters. Comics can be as thick as phone books; Japan uses more paper per year for comics than for toilet paper! Comics comprise more than a fourth of magazine and book sales in the country; it takes the average Japanese reader twenty minutes to read a 320-page comic, or 3.75 seconds per page! A genre of Japanese comics deals with mah jongg stories in which mystery, surfing, romance or murder are incorporated into a story in which the characters play mah jongg. Boys' and girls' comic magazines offer kissing, nudity, homosexuality, scatology—everything short of explicit sex; a children's strip called **KID COP** involves a leading character policeman who regularly removed his clothing to do unusual tricks with his testicles. The book should be quite interesting; the publisher's address is 10 East 53rd Street, New York, NY 10022. The book's introduction is by Osamu Tezuka, top Japanese cartoonist and creator of Mighty Atom (Astro Boy in the U.S.).

MASTERWORKS SERIES OF GREAT COMIC BOOK ARTISTS No. 4, November. This issue features stories illustrated by Neal Adams from the files of **HOUSE OF MYSTERY, THE WITCHING HOUR** and **HOUSE OF SECRETS**. The cover is an Adams reprint from **HOUSE OF MYSTERY**. [July]

•Former Harvey Comics writer/artist Fred Rhoads was awarded $2,580,000 by an Arizona Superior Court jury ruling. The finding was/will probably be appealed by Harvey, who is currently out of the comics publishing business and in the midst of licensing their characters to Marvel. Rhoads' attorneys successfully argued that Rhoads, who attempted to collect unemployment after being let go by Harvey in 1977 after 23 years of drawing **SAD SACK** and related titles and was told that he had no rights to unemployment, having been a freelancer, had been taken advantage of by Harvey by treating him like an employee, and further, that he had been underpaid for work he'd done for them. Since 1977, **SAD SACK** contained reprints of his work for which he received nothing, and they decided he deserved payment for that, as well as for

creating a number of supporting characters.

COMICS SCENE No. 11, September. This issue features: Cary Bates on **SUPERMAN III**, his career on **SUPERMAN** and other strips; Chris Claremont on the X-Men; Dick Ayers on his career; a preview of **JUDGE DREDD**; an article on the demise of romance comics; Dick Giordano on censorship; Will Murray on Doc Savage; a preview of Robert Loren Fleming's **THRILLER**; Martin Pasko's "Thought Balloons." John Romita Jr. did the cover. [6/17-7/7]

STARLOG No. 73, August. Interview with **SUPERMAN III** scriptwriters David and Leslie Newman; tribute to Roy Krenkel; **SHEENA.** [7/5]

STARLOG No. 74, September. RETURN OF THE JEDI special effects plus **NEVER SAY NEVER AGAIN**, mini-interview with Don Bluth. [8/4]

David Anthony Kraft's COMICS INTERVIEW No. 6, October. Preview of the **JLA/AVENGERS** comic; John Workman, Chris Claremont, Dudley Warner. George Perez did the cover. [July]

TCR MAILBOAT

JIM F. DOTY, 2034 Pearl, Arnold, MO 63010: Greetings from Arnold, Missouri, Gateway to Dioxin!

We've had our problems here of late, with floods and chemicals, but where there's life there's hope, and all that rot. Arnold is seventeen miles south of St. Louis, and eight miles north of the dioxin-contaminated sites in Imperial, so you might have heard of us in the national news from time to time.

I'm writing so I can thank a few people. I was prompted to do so on the death of Dick Dillin a few years ago. I loved the Justice League, and Gardner Fox and the late Mr. Dillin were the Justice League (actually, I started reading during the O'Neil/Friedrich years, but my cousin had a few of the earlier issues about, and I took those to heart). When he passed away, I felt like a part of my life had left. So file this under **Nobody Asked Me, But... thanks:**

To the late Bob Brown, for his work on **CHALLENGERS OF THE UNKNOWN** and **THE DOOM PATROL.**

To Sal Buscema, for his years of good craftsmanship and simple, good storytelling (something today's artists are learning: less can be better). He lets the writer tell the story and his issues on **AVENGERS** I love (#69-71) will remain my favorites in my personal Hall of Fame.

To Jim Aparo, for the definitive **Batman** (Rogers and Adams included!). The man pencils **and** inks on a **monthly** basis and does a very good Who else can match his record? Steve Ditko? Maybe John Byrne?

To Steve Ditko, the mystery man of comics; for **DOCTOR STRANGE** and his five-page horror stories I've only seen in reprints.

To Roy Thomas; even though I like Englehart better, Steve never taught at my high school (Fox Senior High, now the biggest in Missouri), and a friend of his, Mrs. Robinson, read us a story of his, "Cat On a Hot Tin Can." He's an inspiration to us Missouri boys

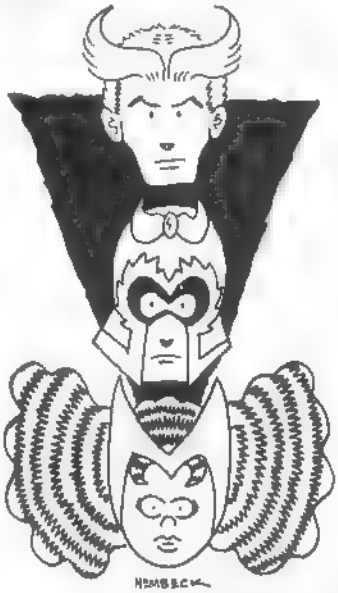
To Bruno Premiani and Arnold Drake for **THE DOOM PATROL.** 'Nuff said.

Of course, there are others, but I'll save them for letters or possibly personal thanks. Now for some more personal comments.

I'm sorry to break this to you, but **TCR** will never be early in coming comics listings, due to our proximity to Sparta, IL. We receive on the newsstands in St. Louis comics about two weeks before other newsstands in the world, but in the specialty shops **three weeks** before the date you list as on sale. Sorry guys.

I love your magazine and gave up **TCJ** to keep reading it. Would like to see more informative articles and indices. Enjoy **Collecting Comics, Nobody Asked Me, But..., A Comic Reader**, and very long letter columns. **Dislike** Paulette Carroll, small type, some of the interior artwork (digression: **TCR** #209, page 35; who drew Dr. Mid-Nite? Why doesn't Doc have his own series? He's the best Golden-Age hero DC has and I'll accept arguments to the contrary! I liked the drawing.)

I disagree with George (Mr. Index) O. I'm creating a time-line for the Marvel Universe from information in the books (the best "date-dropper": Gerry Conway (ugh!), the worst, Stan Lee). I hope I get my work done before George, since I feel that M.U. time is nearly equivalent to Our Time. I've been going to college for five years and haven't gotten my degree in English yet, so why can't Pete stay there for just under ten, as I've figured? (ESU has long semester breaks?)



I wish George Perez would learn to draw St. Louis. From the drawings of most artists, all they know is that we have an arch (made of **metal**, not stone!). We've got big buildings and a park here, too.

How many artists/writers/others are from Missouri? All I can think of is: **Roy Thomas, Denny O'Neil, Mike Friedrich, Steve Gerber.** Any others?

How many stories have been set in Missouri or St. Louis? I came up with **FF** #166-167 (Thomas Perez), **MARVEL SPOTLIGHT/Son of Satan** (written by Gerber), and a **JLA** Christmas story (Wein/Dillin). Any others?

There's a Central City in Missouri, but I estimate that Gateway City is in Missouri, just south of St. Louis, on our Earth called Mehlville.

I keep on going on about St. Louis, but I guess that it comes out of a deep unconscious feeling that NY and LA shouldn't hog the heroes.

I have a deep feeling for **TCR**, since it was my first contact with fandom (#153), also my first contact with B&R Comics in St. Louis. Later came the Spector Club, my first comics gathering and later Archcon III, my first SF con.

As time passed, I graduated from high school (109th in a class of 583), went to college, returned home to continue at a junior college and received the Call to Write. I'd found other bookstores to go to, but they had always been there. Later Bob's Comic Book World (Hi, Marauders!), the Peppermint Lounge burnt as did the original home of the Spector Club, but where there's life, there's etc., etc., etc.

I'll soon graduate from Jefferson College and move on to other things (possibly the military) and continue writing and reading and enjoying the work of professionals and fans alike, and the fact that there are others who care about quality comics and the joys of collecting.

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A couple of final notes: yes, there is a Louisville TIMES, as I saw it there on a college choir trip. In a **DEFENDERS** a few years back, a J. Doty was brought to my attention. Could he/she please contact me? Speaking of **DEFENDERS**, Perlin finally found a decent inker in Jack Abel. Glad to see them doing such good work in #121.

['Sfunny, but THE artist on JLA to me will always be Mike Sekowsky. Won't matter who takes over the book, even if he/she's miles better. Similarly, Dillin's THE artist on BLACKHAWK.

You didn't mention that Jim Aparo also does something that neither Ditko or Byrne do regularly: he letters all of his own work. Now THAT'S amazing.

The first date listed in our coming comics listings is the shipping date, and even the fastest newsstand in the world can't beat that.

The Dr. Mid-Nite illo was done by Jeff Albrecht, who's a promising new artist showing up in most of the popular fanzines.

Placing DC's mythical cities on our real maps is something which always brings a lot of debate. Though they've done their placing a few times [never the same, it seems], DC hasn't actually placed any cities in real states. For my money—in the days when there was no New York City on Earth-One, or any other real cities—Central City was Chicago, Midway City was St. Louis, Coast City was San Francisco, both Metropolis and Gotham City were in the vicinity of New York City [perhaps boroughs of the same city], Star City was Baltimore and Middletown may have been Cincinnati. Happy Harbor was in upstate New York [but not Buffalo] the JLA headquarters was somewhere in the Appalachians. Obviously, when O'Neil and company began introducing NYC and L.A. into storylines, these cities had to succumb to a basic rule of science—it's impossible for two things to occupy the same space at the same time. Earth-One must have a whole lot more cities to house all the real American cities as well as the fake ones. MT]

LEW STRINGER, 11 Middlemarch Road, Hill Top, Nuneaton, Warwickshire CV10 7BS, ENGLAND: I hope that David Gyrc's comments on British comics in TCR #209 proved to be useful, but by only mentioning **2000 AD**, **WARRIOR** and Marvel U.K. he's really only scratched the surface.

British comics have had a long history of format changes and styles, going back over a hundred years. As U.S. comics evolved from the pulps, so did British comics evolve from political cartoons and story papers. However, whereas American comic books all developed into the standard size and format, irrespective of publishers, British comics have always had a variety of designs and presentations, sich as tabloid, photogravure, litho, letterpress, etc.

While it's a sad fact that American comics are regarded as literature for morons by the general public, British comics are thought to be throwaway junk by public and most fans alike in this country. Basically, the reason is that most British strips and formats condescend to children (which is, after all, where the market is strongest) and so most people see it as an insult to their intelligence to pick up a title which might state "For Boys and Girls" on its cover and feature strips mostly of a Saturday-morning cartoon mentality. Unfortunately, as a result, the few excellent strips that may exist in a comic, such as **Charley's War** in **BATTLE**, for instance, are overlooked because the surrounding strips are so poor. Also, as you know, comic fans have an aversion to non-SF/super-hero stuff.

Today, there exist a handful of main publishers. IPC publishes **2000 AD**, and four other "theme" adventure comics: **BATTLE** (war/adventure), **TIGER** (sport), **ROY OF THE ROVERS** (soccer) and **EAGLE** (adventure comics and photo strips), along with four all humor comics which contain 32 pages of strips running from one to two pages in length **BUSTER**, **WHIZZER AND CHIPS**, **WHOOPEE** and **WOW**. They also publish a number of girls' comics, such as **TAMMY** and **GIRL**, which feature romance and school-based strips. Most of IPC's comics, which are all **weekly**, are printed letterpress (like **2000 AD**), though a few are printed litho.

D.C Thomson have been in the business for many years and publish Britain's oldest comic, **THE DANDY**, which began in 1937 as a 28-page humor-text comic and now survives as a 20-page all-humor title. Their other humor weeklies are **THE BEANO** (which began in 1938), **THE TOPPER**, **THE BEEZER**, and **NUTTY**, and they also publish four adventure weeklies at 32 pages each: **VICTOR**, **WARLORD** (all war), **SPIKE**, and **BUDDY**. Like IPC, Thomson's also publish several girls' comics, such as **BUNTY** and **SUZY**, and also a glossy photogravure weekly called **TV TOPS**, which features humor and adventure TV strips (including **BUCK ROGERS** and **THE PROFESSIONALS**) and pin-ups and features on pop stars, etc. Both IPC and D.C Thomson also produce a number of general-interest magazines.

Polystyle Publications produced an excellent photogravure science-fiction weekly during the early seventies called **COUNTDOWN**, but today they concentrate on the younger age group with **TV COMIC** (established in the early fifties), **PIPPIN** and **PLAYLAND**, the latter two being aimed at three to six year olds.

Marvel U.K. have improved a great deal over the past few months and now feature a small amount of original material (such as posters and short humor strips) alongside their reprints of U.S. material in their weeklies **SPIDER-MAN** and **FANTASTIC FOUR**. A new, all-original weekly is due soon, entitled **ACTION FORCE**, with contributions by Alan Moore, John Ridgeway and Steve Moore. David Gyrc dealt with Marvel U.K. quite thoroughly in his

letter so there's no need for me to mention the rest of their line, except to say that **SCOOBY DOO** reprints Marvel's Hanna-Barbera material, along with a few new pages each issue. Marvel U.K. also have the advantage of having their comics printed on a better paper stock than most of their competitors, with glossy covers.

The final main publisher is ITV Publications, who, as well as doing the **TV TIMES** magazine (our equivalent of your **TV GUIDE**), publish **LOOK-IN**, which pre-dated Thomson's **TV TOPS** but features similar material. The best strip in **LOOK-IN** is **Star Fleet**, illustrated by Mike Noble (based on a Toho International's series, which was called **X-BOMBER** in Japan). Unfortunately, buying **LOOK-IN** just for this two-page strip means wading through an awful lot of mindless pap.

It must be said that while the artwork in British comics today is of a high standard on the whole, the scripts are very innocuous and simple-minded. It's interesting to note that while U.S. comics have seen an increase in violence, the reverse is true of British comics. Though no code exists, the companies have their own standards to adhere to and even the least amount of violence is strictly controlled in most of the weeklies. Believe it or not, when the hero of a strip in **TIGER** was thrown into a duckpond, a footnote warned the reader that "muddy ponds can be dangerous"! Though British publishers have always been careful to illustrate that good should triumph over evil, they've never been quite so close to the obsessive level of today. This was due to a relaxing of the self-discipline in the 1970s when a particularly violent weekly called **ACTION** was launched by IPC. The comic, created by Pat Mills and John Wagner, was out to shock and served as an alternative to the comparitively dull comics around at the time. Unfortunately, the comic's graphic portrayals of killer sharks, soccer hooligans, etc. shocked too many people and the title was suspended and brought back in watered-down form. Since then, British comics have had to be extra careful to avoid condemnation by well-meaning through over-zealous groups. **2001 AD** also came in for a slight bashing at one time, but its contributors were ingenious enough to be able to stylize the violence so that it became inoffensive

without being simple-minded.

One further item that should be pointed out on British comics is that for many years women were hardly ever shown in adventure comics. The mentality behind this thinking was that the comics were aimed at boys and boys weren't interested in romance or anything to do with girls, preferring instead action, mystery and adventure. What effect this has had on boys' development is open to question, but the situation has altered in recent years with **Roy of the Rovers** getting married and having children, and even facing the possibility of divorce at one time. Though females are now acceptable in boys' comics, any characterization is kept to the minimum and any physical contact is strictly forbidden. In short, British children's comic publishers are terrified of damaging the morals of their readers, and while the violence of **ACTION** was excessive, the current train of thought presents great restrictions for the writers.

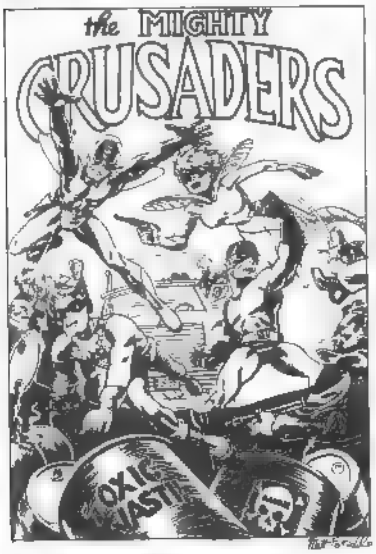
It should also be noted that most British strips (and all of D.C. Thomson's) run uncredited, which is another reason why fandom in this country is reluctant to collect British weeklies. It's very frustrating following a bunch of nameless creators, though this situation is changing slowly at IPC.

I hope that this letter is of some use to American fans interested in British comics. There are around thirty comics published every week by the various companies, most of them printed on cheap paper, most of them featuring bland stories, but the gems are there for those who look.

Finally, I'd like to say that I've been following **TCR** for some months now, and I think you produce a great little informative fanzine—much superior to some pretentious efforts I've seen.

[Thanks for the info and the kind words, Lew. Even if nobody here wants to begin collecting BEANO, the historical and sociological differences in British and U.S. comics were very interesting to learn nevertheless. MT]

By the way: if someone in Britain can get me the run of 68 SCOOBY DOOs, maybe I can get something for that someone from the U.S. comics supply. MT]

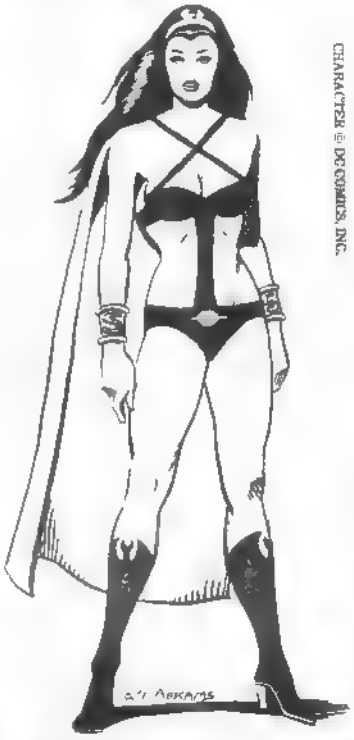


CHARACTERS © RED CIRCLE PRODUCTIONS, INC.

RANDY SMITH, 503 East 6th, Hastings, NE 68901: I just thought I would write to comment on some of the discussions in **TCR** lately. I meant to do this a couple of months ago, but I am forever a procrastinator. However, George Olshevsky's letter on newsstand versus direct-sales Marvels has inspired me.

I, too, am one of those people who buys only newsstand editions of comics. There are really two reasons I do this: 1) I, like George, prefer the newsstand editions for aesthetic reasons; and 2) it is easier for me to buy newsstand editions.

There are no dealers anywhere between Lincoln and Denver. If I want to buy direct-sales comics I have to order them, get a subscription, or make a trip somewhere. However, there are several places within walking distance of my house which sell all newsstand comics. Generally, they get here a couple weeks after the on-sale dates given in **TCR**, but that is not a major problem.



If there are other fans who like newsstand editions but are unable to find a steady source for them, I am willing to offer my services as a supplier. If someone misses a comic and is unable to find a copy within a month to six weeks after it has come out, I will offer to try to find it. I have access to almost anything that appears on newsstands. Sorry, but older back issues are almost impossible to get. If anyone wants something on a regular basis, I can do that too.

George's discussion of Marvel time/real time also intrigued me. This is probably the best explanation that anyone has come up with yet, but there are still a few problems with it. With the number of crossovers that Marvel is known to have, all of their titles are caught in a continuity web which would make most fans shudder if they thought about it hard enough. The problem I see is this: What if, for example, Spider-Man and Daredevil guest star in each other's titles for a two-part story. Several years later, they do it again, however, between the two stories, there have been three Christmas parties in **SPIDER-MAN**, and four in **DAREDEVIL**! The continuity within the individual titles is okay, but the cross-continuity is messed up.

To be honest, I have given up on even trying to think about the flow of time in comics. The number of contradictions is just too great. Besides, I read comics because I enjoy the stories, not because I am concerned about what is happening when. I have never found a good story that has lost its appeal because there were minor discrepancies in continuity.

For the past couple of years, I have been turning the idea of a fanzine index over in my head. Such an index would go a long way to identifying just what fanzines have been published during the past two decades, and would also be a good research aid. I first got this idea two years ago when I was doing some research on western comic strips. Except for Horn's **COMICS OF THE AMERICAN WEST**, I really didn't know where to turn. I finally had to go through all of my fanzines page-by-page, one-at-a-time, to see if I could find any information.

The index could include both a listing of fanzines published, something along the line of the **MARVEL COMICS INDEX**, and a listing of articles alphabetized by subject. Unfortunately, I do not have the time or the resources needed to undertake this project. So I would like to throw the idea open to fandom in the hope that it will be discussed, and that maybe someone will do it. If anyone is interested and wants to talk to me about it, I would be more than happy to offer any suggestions I can.

On another subject, I find that I must agree with Patrick Marcel, who said that the **MARVEL GRAPHIC NOVELs** are "glorified comic books." When I first learned of the **GRAPHIC NOVEL** format, I thought that it would be used for stories that were "something special." The first three fell into that category, but they have gone downhill fast. The **X-Men GRAPHIC NOVEL** was very good, but it could have been done just as easily in the regular format. There is a vast amount of potential in the **GRAPHIC NOVEL** format, but Marvel hasn't even begun to explore it. Instead, we're seeing the same old characters in the same old stories.

Lastly, a brief note about **SPIDER-WOMAN** #50. I enjoyed the story (stories?) a great deal, despite the fact that I was a little confused during the transition between the two parts. However, do you know what really ruined the complete enjoyment of the comic for me? The cover! If Marvel's photo covers are going to be this bad, they shouldn't use them. It just did not do justice to what was inside.

OBITUARY

Ruth Roche Schaefer, a long time editor and collaborator of Jerry Iger in the days of the Iger Shop, died May 3rd at age 82 following a long bout with illness. Over her long career in comic books and strips, Roche created and wrote scripts for scores of features at Fiction House (**Sheena, Senorita Rio, Kaanga, Camilla, Wambi, Ghost Gallery, Kaye Kirby, Rip Carson** and many others), Fox, Farrell (**Madhouse, Bughouse**, et al.); Superior (**Aggie Mack,**

Brenda Starr, Ellery Queen, romance), and Gilberton (writer/editor on **CLASSICS ILLUSTRATED** for nearly a decade). She was creator of the comic strip **FLAMINGO** for Phoenix features which ran in the late '40s/early '50s, and edited other strips for the syndicate including **HAWKS OF THE SEAS** which ran for a time in **THE Menomonee Falls GAZETTE**. She is also credited with creating the Phantom Lady for **POLICE COMICS**.

Her accomplishments outside comics were equally impressive; she created the TV show **FEAR**; she was writer, designer and art director on a series of 22 children's books (Tiny Tales, Action Playbooks for Merit Inc. and H. Chipkin), and did advertising/promotional/educational filmstrips for Movie Wheels Inc. and Mass Communications. She wrote the promotional comic book for Senator Lloyd Taft, and was business manager for Phoenix Features.

Her career spanned seventeen years in comic books, and she also served as art director for the Farrell line which was managed by Iger. Early on in her career she found it sometimes convenient to use a male pseudonym on her work Rod Roche.

MEDIA REVIEW

By R. Blabbit

Before I get to the **SUPERMAN III** review (which, again, exposes details you may not wish to learn until you see the film), I'll mention some stuff you may already know: the full cast of the currently-shooting **SUPERGIRL** is comprised of Helen Slater, Faye Dunaway, Peter O'Toole, Marc McClure, Maureen Teefy, Peter Cook, Brenda Vaccaro and Hart Bochner. No Chris Reeve; I infer that he will be referred to obliquely, probably via stock footage or something. Jeannot Szwarc is directing...! Tanya Roberts, who, of course, is a brunette, will play the platinum-tressed Sheena in the upcoming film... The new Tarzan film will be released in December... The '50s children's space serial **SPACE PATROL** is slated to become a new motion picture via Ivanhoe Productions. Wade Williams and Aaron Wilson are the producers, David Wilson is the scripter, Frank Howard is the director. Ed Kemmer, who starred in the series, will guest-star, with David Staffer and Tom Hutsler playing Buzz Corry and Cadet Happy. The film is to serve as a pilot for a new TV series, and is being filmed in Kansas City... Richard Fleischer, son of Max Fleischer of the Fleischer cartoon studio, will direct **CONAN, KING OF THIEVES** for DeLaurentiis Productions. Edward R. Pressman is producing the sequel for May 1984 release; Arnold Schwarzenegger again stars... Australia's **MAD MAX 3** will be called **ROAD WARRIOR 2** in the U.S.... Laurel Productions has announced **CREEPSHOW 2**, to be scripted by Stephen King and directed by George Romero again.

On the TV side, after last issue's deadline (but before we went to press), CBS and NBC announced their fall schedules. None of CBS's cancellations will be much missed by me; none of its new shows save **AFTER M*A*S*H** seem like they will be when they too are cancelled. NBC, on the other hand, saved all three of my favorite low-rated shows (**REMINGTON STEELE, ST. ELSEWHERE** and **FAMILY TIES**) and added at least one I'm almost sure I'll like, **BAY CITY BLUES**. Other than that, pickings look pretty slim. ABC has picked up Glen Larson's **AUTOMAN** (Desi Arnaz, Jr., Robert Lansing, Gerald S. O'Laughlin) and **MASQUERADE** (like **MISSION: IMPOSSIBLE**) and another series called **CONCRETE BEAT** as back-ups. CBS, who is waiting until December to cut their movie nights down to two to add new series on Wednesday, bought **THE FOUR SEASONS** (produced and written by, but not starring, Alan Alda), and **MICKEY SPILLAINE'S MIKE HAMMER** (starring Stacy Keach and Tanya Roberts again)... ABC is doing a ten-sixteen hour mini-series to be scripted by fantasy/science-fiction writer Richard Matheson... ABC is also doing an animated special of **THE WIND IN THE WILLOWS**... The fall will see the second **GARFIELD** special, "Garfield on The Town" which is produced by Bill Melendez-Lee Mendelsen Productions... United Media, which owns rights to the United Feature Syndicate and NEA characters, is trying to set up network orders for cartoons featuring **MARMADUKE, FRANK AND ERNEST** and **ALLEY OOP**. They've also hired musician Tom Lang to do music and lyrics for a musical version of **NANCY** for the stage. Arthur Siegelman is doing the book... Sad to say, NBC's current **BUFFALO BILL**, written and produced by my old favorites Tom Patchett and Jay Tarses, isn't funny. The big problem is the star. Dabney Coleman would be better named **Drabney**; I've never enjoyed hating him in any of the films he's played the slimy antagonist in, and this show doesn't change my mind. He's so lifeless that the rather more dependable John Fiedler and Joanna Cassidy have nothing to play off of. Sad.

REVIEW: My adventures with movie theatres which show the **Superman** films continues. At least this time they've bypassed the Mill Road tri-plex, which has routinely cut the credits, and possibly chunks of the film, to decrease the two-hour running times for their own purposes. Unfortunately, I chose to go to the Northridge Six-plex's last show on a Wednesday night; **this** projectionist apparently wanted to get home too, as he ran the film at a speed fast enough to make Christopher Reeve a soprano. (The five or six others in the audience were apparently there to see Richard Pryor and never noticed.) When I complained afterward, they said "You should have told us sooner." I dislike having to complain just to get what should have been automatically given; no wonder I prefer cable

I fully expected to **hate** the third in this series, simply from the reactions of the four critics on **AT THE MOVIES/SNEAK PREVIEWS**. I should have expected something with the revelation that both Roger and Gene thoroughly **detest** series television, and Roger went on to slam **HILL STREET BLUES** as bad. Clearly, if you approach **SUPERMAN III** with their expectations (bigger and more), you'll be disappointed, as it's neither. It is **different**, and not as much a love story as had either of the first parts. Lana Lang is in the film, to be sure, but is **not** a major part of the plot. I will say that I agree with the assessment of Richard Pryor's presence in the film, though. He doesn't add much in the way of comedy that another actor couldn't have, and he distracts from Superman because of audience sympathies. (And it is clearly his movie persona which is the overriding presence here; Superman leaves him go at the end of the film—despite the fact that he's stolen $85,000, given him deadly synthetic Kryptonite, aided in the creation of a worldwide oil shortage causing much hardship, and created a super-computer which has as its only purpose the takeover of the world, simply because he turned soft at the end and helped

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Superman overcome the machine. Others, including Pamela Stephenson, who was seduced by Superman's evil alter-ego, go to jail. Doesn't seem fair, does it?) I've never found Pryor funny to begin with; he's the black Jerry Lewis in my estimation, though not anywhere near as obnoxious. (And I've liked him fine in his straight roles in **LADY SINGS THE BLUES**, **HIT** and the first twenty minutes of **SOME KIND OF HERO**.) Also, having recently seen **DEATHTRAP**, where I became rather annoyed by Reeve's mannered performance, I thought I'd tired of him too.

Surprise! I liked **III** fine. I think the problem film critics have is that good series on television provide the model for this installment. You vary the balance of character focus and action in a TV series or people get real bored real fast. Non serial movie series (read: **James Bond**) in the past have not done this, and they don't know how to deal with it.

Oh sure, Robert Vaughn, Annie Ross and Pamela Stephenson with Richard Pryor are no match as villains for Luthor, but that's not the centerpiece of the film. The Kryptonite-instigated battle between the evil Superman and the good Clark Kent is the essence of the character—the ultimate triumph of good over evil. I think the special effects used are terrific, and it looks like nothing so

much as a sequence I'm sure Curt Swan has drawn a few times. I sat there and was amazed that Swan could have "seen" this scene before it was filmed (it was undoubtedly the other way around, though Swan gets no credit). One point obvious here and in other scenes in the film, it is clear that this version of Superman is considerably less super than the comic-book version, as he's stunned by ordinary, albeit great, impact.

I really doubt your average moviegoer will feel cheated by the film or the number of special effects (despite the remarks of Neal Gabler, I don't think the film looks cheap), and I'll go along with Sam Kujava that the flying and action sequences are even more convincing than the first two. I suppose that means that **SUPERGIRL** will benefit from the expertise shown here—but despite Reeve's saying he won't do anymore, I fully expect a **IV** within three years. (Should a replacement Superman be needed, I'd suggest Michael Sabatino of **KNOTS LANDING**, who bears more than a passing resemblance to the comics version as well as Reeve.)

What's most frustrating is that they've set up **IV** with the final scene in which Lana joins the **PLANET** staff. There's a rivalry brewing between Lois and Lana that I want to see explored. Like Lois, the Annette O'Toole Lana has little in common with the one we know, but that's okay.

A couple of interesting points: director Richard Lester, whose penchant for sight gags runs amuck at various times in the film (I'm not complaining), alludes to his Beatles films when **ROLL OVER BEETHOVEN** is played at Clark's high school reunion—which fixes Clark's age at around 36 (older than Reeve). Too bad the Beatles sounded like the Chipmunks when I saw it.

It's too bad that nobody supplied Reeve with glasses which fit his face. They're way too big—and only serve to show that his left ear is higher than his right (kind of heartening on a body as pretty as his is). And was I dreaming, or did Reeve have brown hair in this film? I realize that it's his natural color, but they did dye it for the first two.

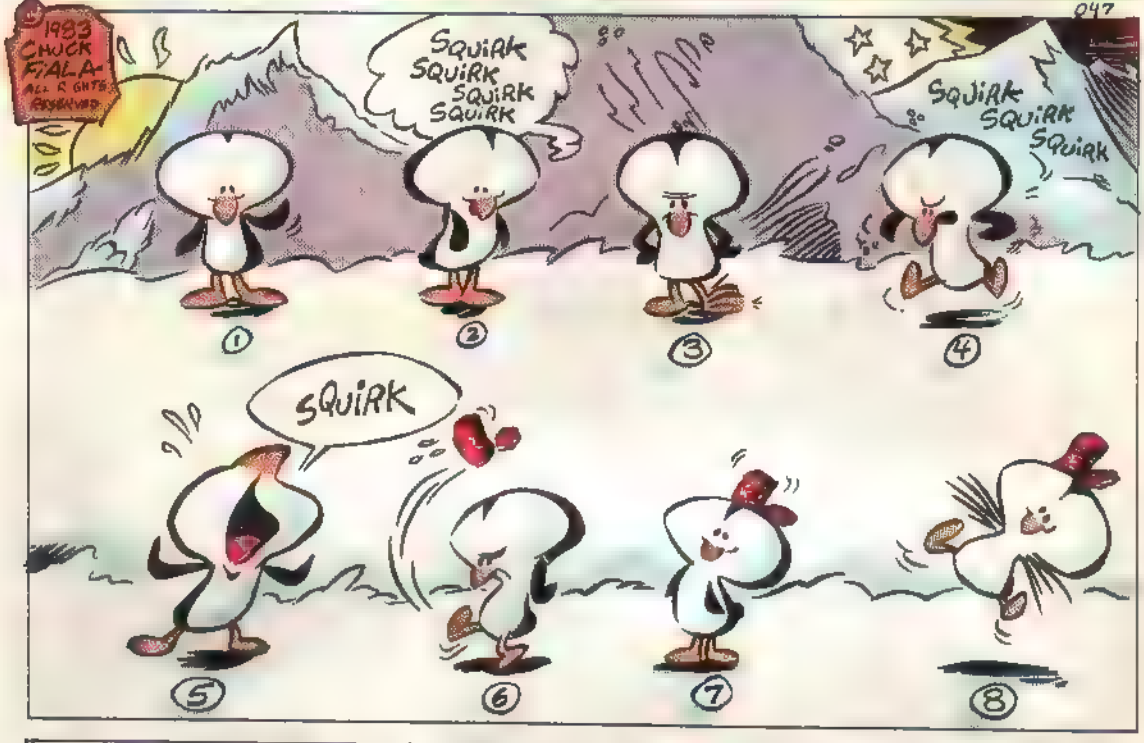
Finally, I'd like to thank Warner Bros. for the free passes they sent Jarry and me. Unfortunately, the free showing was for a theatre in—Chicago. Besides the fifteen bucks for gas it would've cost, the round trip would've been five hours. Still, it was a nice thought...(next time, Milwaukee, okay?)...

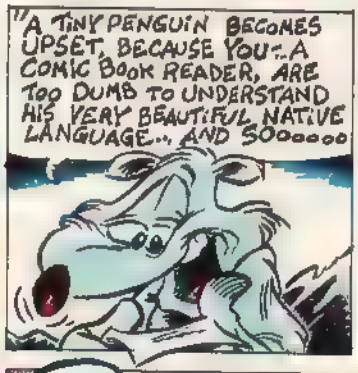
-R. Blabbit

BULLET CROW by CHUCK FIALA

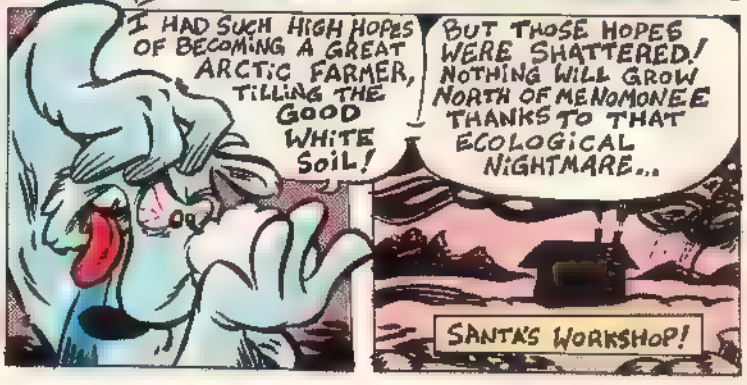
★ ★ ★

FOWL OF FORTUNE




"A TINY PENGUIN BECOMES UPSET, BECAUSE YOU--A COMIC BOOK READER, ARE TOO DUMB TO UNDERSTAND HIS VERY BEAUTIFUL NATIVE LANGUAGE... AND SOoooooo

"HE KICKS THE TRADITIONAL CARTOON TIN CAN, GREATLY RELIEVING HIS TENSION, THUS LEAVING THIS HAPPY HOOLIGAN WITH A SMILE UPON HIS PUSS!"

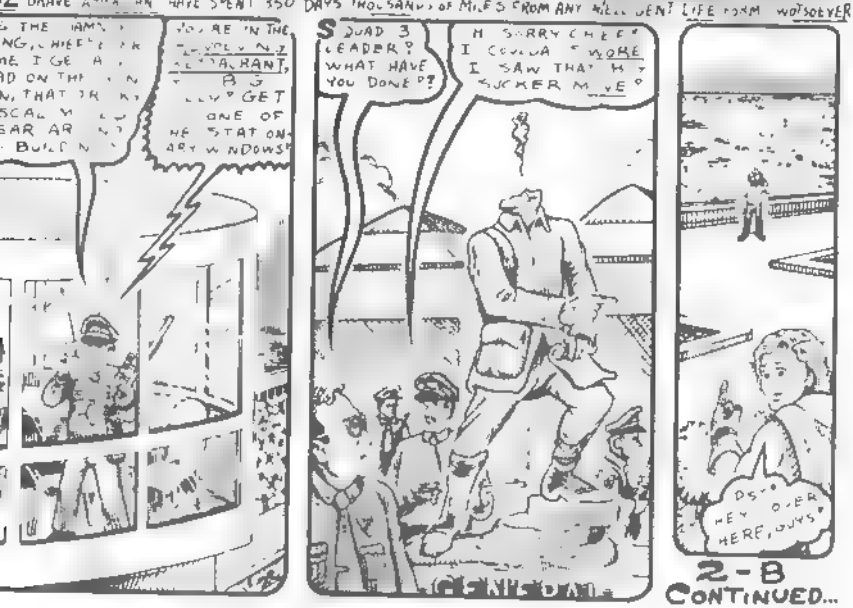

I HAD SUCH HIGH HOPES OF BECOMING A GREAT ARCTIC FARMER, TILLING THE GOOD WHITE SOIL!
BUT THOSE HOPES WERE SHATTERED! NOTHING WILL GROW NORTH OF MENOMONEE THANKS TO THAT ECOLOGICAL NIGHTMARE...
SANTA'S WORKSHOP!

CAPTAIN KENTUCKY
©1980 Dan Rosa
EPISODE 56
ARE YOU THIS "CAPTAIN KANGAROO" GUY WHO CALLED ME ABOUT THIS GUY HOLDING HIMSELF HOSTAGE FOR A MILLION DOLLARS IN RANSOM?
EH MORE OR LESS. YOU SAY YOUR FIRST PLAN OF ACTION WILL BE THE EMOTIONAL APPEAL SCHTICK, CHIEF HIGGINS?
C.K. SALUTES the DOE ANDERSON AGENCY FOR THEIR CONTINUOUSLY BRILLIANT "FISCHERS MEATS" BILLBOARD
HERE, RABBI WEINBERGER, TAKE THIS MEGAPHONE AND TALK TO THAT GUNMAN!
SORRY. I CAN'T USE A DEVICE LIKE THAT TODAY. IT'S SATURDAY AND I'M AN ORTHODOX JEW.
BUT... BUT I CAN'T LET YOU GET CLOSER! IF YOU DON'T SPEAK TO HIM, HE MIGHT SHOOT HIMSELF!
WELL IF HE GOES, HE GOES KOSHER
I DON'T WANNY. IF HE DOES END UP SHOOTING HIMSELF, I'LL RUN UP THERE AND HEAL THE RASCAL!

I'M FATHER O'MALLEY FROM ST DOMINIC'S
I'M RABBI WEINBERGER
I'M JIMMY SWAGGART
I'M THE RIGHT REVEREND WILLIAM W BAILEY, SPECIALIST IN SPEAKING IN TONGUES AND SNAKE HANDLING
I'M A LOCAL SECT LEADER FOR ORAL ROBERTS
ATTENTION! WE'VE BROUGHT IN SOME PEOPLE WHO WANT TO TALK WITH YOU: A PRIEST, A RABBI, AN EVANGELIST, A RADIO P.T., AND A LEADER IN ORAL'S SECTS!
BROTHER! THAT'S WHAT I CALL A MULTI-LEVEL APPROACH!
NO, LET ME! YOU WON'T HAVE ANY MORE OF A CHANCE WITH HIM THAN ORAL ROBERTS UNIVERSITY WOULD HAVE WITH NOTRE DAME IN A FOOTBALL GAME!
YEAH?
YEAH?
YEAH?
YEAH?
YEAH??
YEAH!!
STEADY, CHIEF ANYBODY SLY ENOUGH TO COME UP WITH THIS SELF TERRORIST IDEA IS PROBABLY AN AGNOSTIC, ANYHOW?
LISTEN UP, PAL! AS BOTH AN ORDAINED, PAPERED MINISTER, AND THE HEAD OF LAW ENFORCEMENT ON THE RIVER CITY MALL, I, THE DUKE OF LOUISVILLE, WILL SOLVE THIS CRISIS, PDQ!
WEEK
I STILL HAVEN'T OFFENDED
BILL BAILEY IN ACTION!

Captain Kentucky
Episode 55
©1980 Dan Reed
AND I WANT YA TO CALL POLICE CHIEF HIGGINS HISSELF!
OKAY, OKAY, JUST HOLD YER HORSES MISTER! I'LL GO OVER TO THE BELVEDERE POLICE STATION AND USE THEIR PHONE
GOOD IDEA -- BUT COME BACK HERE WITH MY QUARTER!
SHORTLY THEREAFTER...
WHAT THE ?$% WHAT ARE YOU MADE UP FOR? HALLOWE'EN ISN'T FOR WEEKS YET! STAND BACK, FELLA!
HIGGINS TO SQUAD 1 LEADER? COME IN? ARE YOU IN POSITION?

SURE, BUT YOU WON'T REACH HIM. HE TOOK THE MOTORCYCLE DRILL TEAM TO HAWAII TO STUDY THE POLICE METHODS ON WAIKIKI BEACH
NO, NO, HE GOT BACK FROM THERE; TH S WEEK HE S STUDY ING TRAFFIC CONTROL TECHNIQUES ON A CRU SE SH P IN THE BAHAMAS.
HELLO? S CHIEF HIGGINS BACK YET? HE S? PLEASE TELL HIM THIS IS CAPTAIN KENTUCKY CALLING? CAPTAIN KENTUCKY? CAP-- OH, JUST TELL HIM IT'S AN EMERGENCY?
WHAT? A MAN S HOLDING HIMSELF HOSTAGE ON THE BELVEDERE? FOR A MILLION BUCKS RANSOM OR HE LL SHOOT HIMSELF? A SELF TERRORIST, EH? WOTTA BREAK SO NEAR AN ELECTION DAY A GREAT CHANCE TO MAKE THE ADMIN STRATION LOOK GOOD? HUH? NO, I DIDN T SAY ANYTHING. I LL BE RIGHT OVER WITH THE ENTRE FORCE?


BRAVE AMER AN HAVE SPENT 350 DAYS THOUSANDS OF MILES FROM ANY HELL DENT LIFE FORM WOTSOEVER!
YOU RE IN THE
TA RANT,
B J
LLY? GET
ONE OF
HE STAT ON
ARY W NDOWS?
SQUAD 3 LEADER? WHAT HAVE YOU DONE?
H SORRY CHIEF I COULDA T WORE I SAW THAT H Y SUCKER M VE?
DS? HEY O ER HERE, GUYS?

2-B
CONTINUED...

RED CIRCLE NEWS

•Rich Buckler has not been taken off all the books he edited. He remains editor of **MIGHTY CRUSADERS**, with Robin Snyder editing **BLACK HOOD, THE FLY**, and **BLUE RIBBON COMICS** and Bill DuBay editing **THE COMET. T.H.U.N.D.E.R. AGENTS** is being edited by John Workman.

•Alex Toth will be writing **The Fox** in **BLACK HOOD** as well as drawing it beginning with #2. The strip is set in the '40s, Toth's forte.

•Steve Ditko is plotting and pencilling **THE FLY** beginning with #5, as he did on a certain other hero of the insect world.

•**LANCELOT STRONG, THE SHIELD #4** features a thirty page **Steel Sterling** story, by Robert Kanigher and Ed Baretto.

•The Jaguar's secret origin is revealed in **MIGHTY CRUSADERS #5**, by Cary Burkett and Rich Buckler.

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COMING COMICS

THUNDERBUNNY No. 1, October. "Rabbit Trapped" is by Martin Greim, Brian Buniak and Frank Giacoia. The super-hero with the head of a rabbit returns. Plus, "The Greatest Story Ever Told" is by Greim and Buniak. Thunderbunny turns up at a comics convention. Buniak and Giacoia did the cover. [6/28-7/7]

THE BLACK HOOD No. 2, October. Three stories in this issue: "Dark Destroyer" by Gary Cohn and Pat Boyette; "The Fox" by Alex Toth; and "Candle in the Wind" by Rich Margopoulos and Dan Spiegle. Toth did the cover. [7/5-7/14]

KATY KEENE No. 1, October. A reprint collection of the long-running strip from the Archie series and its own magazine, all by Bill Woggon. Woggon did the new cover. [7/12-7/21]

BLUE RIBBON COMICS No. 1, October. This is a $1.50 Baxter-paper series which begins with reprints from **THE FLY #1.** Art is by Jack Kirby, Al Williamson and Joe Simon; Steve Ditko and Rudy Nebres did the cover. [8/9-8/18]

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THE FLY No. 3, October. Stories written by various people and drawn by Steve Ditko include "Who is the Monster?" and "Faithfully Yours." Jim Steranko did the front cover, Rudy Nebres the back. [7/19-7/28]

THE COMET No. 1, October. The many confusing aspects of the Comet's career are explored in a story by Bill DuBay, Carmine Infantino and Alex Nino. The back-up is **The Comet**, also by DuBay and Infantino. Infantino and Nino did the cover. [7/26-8/4]

ALL-NEW ADVENTURES OF THE MIGHTY CRUSADERS No. 4, November. "Elimination Game" is by Cary Burkett, Adrian Gonzales and Rich Buckler. The Crusaders battle the super-villain team of Druid, Death-Monger, Cyrene, Lodestone, Rogue Star and Dream Demon, with new member of the Crusaders Darkling replacing the original Shield, who stars in the back up, "Power Unleashed" by Martin Greim with Dick Ayers and Tony DeZuniga. Buckler did the front cover, Rudy Nebres the back. [8/2-8/11]

LANCELOT STRONG, THE SHIELD No. 3, November. "Target: U.S.A." is by Robert Kanigher, Denys Cowan and Sam de la Rosa. Shield battles Deathstar and Soulless Samurai in San Francisco. Also, Steel Sterling appears in "Screen Test For a Tin Hero" chapters 3 and 4. Story by Kanigher, art by Ed Barretto. Alan Weiss did the cover. [8/16-8/8/25]

BLUE RIBBON COMICS No. 2, November. This issue spotlights Mr. Justice in "Bloodtide" by Robin Snyder, Trevor Von Eeden and Alex Nino. Mr. Justice avenges his own death. Rich Buckler did the cover. [8/23-9/1]

T.H.U.N.D.E.R. AGENTS No. 2, November. John Workman is the new editor, and this issue features the THUNDER Agents defending Washington from an invasion of giant insects. [8/23-9/1]

ARCHIE COMING COMICS

ARCHIE No. 325, September. [6/7-6/28]

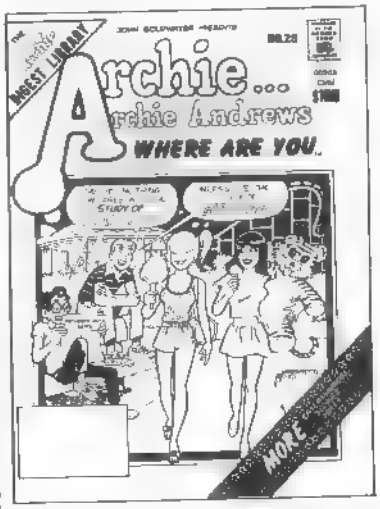
ARCHIE ANNUAL COMICS DIGEST MAGAZINE No. 43, September. [6/7-6/28]

PEP No. 390, September. Dan DeCarlo did the cover. [6/7-6/28]

ARCHIE GIANT SERIES No. 530, September. This issue features **BETTY AND VERONICA SPECTACULAR.** Dan DeCarlo did the cover. [6/14-7/5]

ARCHIE GIANT SERIES MAGAZINE No. 531, September. This issue features **THE WORLD OF JUGHEAD.** [6/14-7/5]

LAUGH COMICS DIGEST MAGAZINE No. 48, September. Dan DeCarlo did the cover. [6/14-7/5]



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ARCHIE'S PALS 'N' GALS No. 165, September. [6/21-7/12]

JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE No. 58, September. Dan DeCarlo did the cover. [6/21-7/12]

LIFE WITH ARCHIE No. 238, September. [6/21-7/12]

BETTY AND ME No. 135, September. [6/28-7/19]

EVERYTHING'S ARCHIE No. 107, September. [6/28-7/19]

JUGHEAD JONES COMICS DIGEST MAGAZINE No. 26, September. [6/28-7/19]

ARCHIE COMICS DIGEST MAGAZINE No. 62, October. [7/5-8/2]

ARCHIE'S GIRLS, BETTY AND VERONICA No. 326, October. In this issue: "Wheels of Fortune" by Dan DeCarlo and sons. DeCarlo did the cover. [7/5-8/2]

JUGHEAD No. 330, October. "Jughead Faces Jail" is by Frank Doyle and Sam Schwartz. [7/5-8/2]

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LAUGH No. 379, October. [7/5-8/2]

ARCHIE AND ME No. 141, October. This issue features a new story by Bob Bolling called "The New Teacher" and is the first in a series Bolling is doing in this title. [7/12-8/9]

ARCHIE GIANT SERIES MAGAZINE No. 532, October. This issue features **THE WORLD OF ARCHIE** and has a two-part story featuring Dilton Doiley's treasure hunt with Archie. Dan DeCarlo did the cover. [7/12-8/9]

ARCHIE'S T.V. LAUGH-OUT No. 91, October. Featured: "Archie's TV Take-Off: Haxi" by new writer Edward Berdej and Dan DeCarlo. [7/12-8/9]

JOKE BOOK COMICS ANNUAL DIGEST No. 13, October. [7/12-8/9]

ARCHIE... ARCHIE ANDREWS WHERE ARE YOU? No. 28, October. [7/19-8/16]

ARCHIE AT RIVERDALE HIGH No. 93, October. Archie and friends go to a dude ranch courtesy of Frank Doyle and Stan Goldberg. [7/19-8/16]

ARCHIE GIANT SERIES MAGAZINE No. 533, October. In this issue: a Frank Bolling story called "Space Pirates." A prince from the planet Zoxoz is being pursued by pirates who want to hold him for ransom, and he comes to Sabrina for aid. [7/26-8/23]

LITTLE ARCHIE ANNUAL COMICS DIGEST MAGAZINE No. 13, October. [7/26-8/23]

KITCHEN SINK NEWS

•Denis Kitchen has announced that **Will Eisner's THE SPIRIT Magazine #41** will be the final issue of that title. Out in early October will be **THE SPIRIT #1**, a bi-monthly color comic book to be printed on Baxter paper at whatever price is the going rate in the fall. It will begin reprinting, in chronological order beginning with the first post-war Eisner story from December 1945 on, at a rate of four seven-pagers per issue (coincidentally, Eisner retold the Spirit's origin in January of '46, so that issue will feature the origin). Meantime, Eisner's new material will still have an outlet, as **WILL EISNER'S QUARTERLY** will debut sometime this winter. It will contain a sixteen-page color section reprinting the pre-war material in full color, and the new material will include a sequel to Eisner's **A CONTRACT WITH GOD** novel. The rest of the magazine will include the same mix of interviews and articles which made up the old **SPIRIT Magazine.**

•**THE OUTER SPACE SPIRIT** has been published. It should be available at your local dealers as you read these words.

© 1988 WILL EISNER

A Preliminary rough for the cover of baxter SPIRIT No. 1 by Poplaski and Eisner

Will Eisner's THE SPIRIT Magazine No. 41, June. The final issue of the magazine; this will be replaced by a new color comic featuring the Spirit, and a new black and white magazine featuring the work of Will Eisner. Eisner did the cover. [June]

Milton Caniff's STEVE CANYON Magazine. The strips continue in chronological order. Pete Poplaski did the cover.[July]

CHARLTON COMING COMICS

BEYOND THE GRAVE No. 11, October. Mitch O'Connell did the cover. [5/31-6/21]

WAR No. 41, October. [5/31-6/21]

FIGHTIN' NAVY No. 127, October. [6/13-7/5]

GHOSTLY TALES No. 163, October. [6/13-7/5]

BATTLEFIELD ACTION No. 83, October. [6/20-7/12]

FIGHTIN' ARMY No. 166, October. [6/20-7/12]

GHOST MANOR No. 71, November. [7/5-7/26]

GUNFIGHTERS No. 71, November. [7/5-7/26]

FIGHTIN' MARINES No. 171, November. [7/11-8/2]

HAUNTED No. 70, November. [7/11-8/2]

ATTACK No. 43, November. [7/25-8/23]

SCARY TALES No. 41, November. [7/25-8/23]

TCR MAILBOAT

TIM BATEMAN, 51 Lambourne Road, Chigwell, Essex IG7 6EZ England: I have a few points to make about Lou Mougin's and your comments on violence in comics and other media, mainly your common inability to distinguish between art and exploitation. From the top then:

Like Lou, I was surprised by Daredevil's actions in the issue in question, and I objected to them—because these were **not** actions that the Daredevil of previous issues—even, I think, those by Miller himself—would have taken. The character was acting out of character; unless someone comes up with an adequate explanation, I'm assigning all the Miller issues to a parallel world, possibly the same one the New X Men live on.

I'm also worried—if that's the right word—about this scene for what are probably similar reasons to Lou's own. I think it was morally wrong for Frank Miller to show someone the artist (Miller) and the audience approve of torturing someone else. Especially in the case in point, where it's not stated in the story that DD's acting wrongly, and he doesn't realize this himself.

I wonder if Stan Lee's read this issue? And what he thinks of it? I think in this case even **his** conscience would put up enough of a fight against his regard for Cadence's bank balance to win.

Let me explain the difference between Daredevil torturing an invalid and—to pick an example that Lou uses -a woman with an exoskeleton who is "described as grabbing the genitals of two homosexuals and crushing them 'with obvious pleasure'," etc. In the latter case it's the villain who's doing the torturing, and in a comic that is expressly a commentary on the world—art, as opposed to entertainment—and it's obvious that Gerber is saying that the exoskeleton-clad woman is doing something that's wrong.

Gerber quite rightly condemned the sadism in modern entertainment in

HOWARD THE DUCK #3; in entertainment, heroes should not, by implication, approve of violence. Children are told "violence is good" too often as it is (as are other people as well, of course) without entertainment reinforcing the message.

On the other hand, it wouldn't be right to stop works of art from featuring violence. Perhaps you'd advocate removing large portions of the final act of **HAMLET**? Or, because it's wrong to murder one's wife, you think **OTHELLO** should be banned from performance, or rewritten?

As for you, Mike, you take Lou's views to extremes. You say you don't need "soulless, fatalistic comics, devoid of the joy of life." To me, this is something that could only be written by someone who has virtually no contact with reality and has an extreme aversion to thinking about life or art, or probably anything else. I can easily imagine this person (yes, Mike, you) sitting in front of the TV all day, watching soap operas and cop shows with no connection to reality, where all the men look the same and all the women look the same, and everybody smiles all the time, working his way through a pile of beer-cans.

I've seen **APOCOLYPSE NOW** twice, and wouldn't call it junk or a violent exhibition; nor would I say that it was akin to the **Executioner** novels by Pendleton (which I've never felt a great urge to sample, though I've become aware of their subject matter through osmosis, as it were) And **DEERHUNTER** didn't, to me, at any rate, appear to be a film which revelled in its violence, but one that was anti violence, or at least anti war. Perhaps I wasn't meant to respond to the film and the characters the way I did? (Is that relevant?) the upshot of it is, in the first part of #209's **Nobody Asked Me, But...** you sound like a Trekkie enthusing about Ayn Rand. I hope that this wasn't intentional .

Having said all that, however, I do agree with you that comics such as **GREEN LANTERN, FLASH, SPIDER-MAN, IRON MAN** and so on shouldn't be gloomy, fatalistic and so on. They aren't suited for that sort of material, either inherently or by the tradition of what's appeared in the past in those features. However, Steve Gerber and company, when writing **MAN-THING**, et al., should pursue the line they wish to. Having written that, it's just occurred to me that what may well be the trouble is the assigning of unsuitable personnel to the books in question.

"What is the matter with killing? It's as American as mom and apple pie" seems to be, unfortunately, a statement of fact (well, okay, it's a question and a statement; what I meant was: Killing is as American as mom and apple pie.)

(Perhaps—in fact, it's probably likely—this doesn't seem to be the case to people living there?)

Can I please move on to more pleasant matters now? Thank you.

I, too, like quite a few of the Defenders introed/spotlighted in the book, namely Nighthawk, Valkyrie (though the sword posed rather a problem for someone who's supposed to be a super-heroine) and Hellcat. You've never much cared for **THE DEFENDERS**? What about the Gerber issues?

A few points arising from the **TCR Mailboat**: Were Ditko to revive Captain Atom, the Blue Beetle and the Question at DC, they'd probably turn out to be grave disappointments, and presumably will when DC gets round to doing it (yes, if they have the rights, I think it's just a matter of time before they start publishing the characters. DC needs some more fan favorite-type books to catch up with Marvel; they just have to find some creative staff to do 'em).

Moving on to Dave Gyrc's letter, I've a number of corrections and updates to add on the subject of **2000 AD**. Writer T.G. Grover is in fact **T.B. Grover** (a pseudonym of John Howard, as is John Wagner), and the Alan Moore (script) and Jim Baikie (art) strip is **Skizz**, not **Skuzz**. It began in #308, replacing **Harry Twenty on the High Rock**, which ended the previous issue. The next new strip to begin will apparently be **Slaine**, written by Pat Mills with Mike McMahon as the regular artist.

Moving on to George Olshevsky's letter, I disagree fundamentally with his view of the relation between Marvel-Time and Earth-Real Time. In this matter Marvel's a complete mess, and it would be very difficult for it to be otherwise. It'd be easy to work out a chrononlogy for one individual title in the Marvel group—**THE X-MEN**, say, or George's example of **SPIDER-MAN** chronology being based on Peter Parker's college career—but the problem is that **all** Marvel Universe books have to fit into one time-line, at least according to the Olshevsky theory. Thus, once you've worked out the time that's been covered in, say, the **Spider-Man** series, you then have to work out the time covered in **THE X-MEN**, and then fit it into the **Spider-Man** chronology, then work out **THE AVENGERS**, then how that fits in with Spidey and the X-Men, then...and so on and so on...

Plus, of course, Marvel has insisted that **The Eternals** takes place in the Marvel Universe, which throws several thousand spanners in the works, as indeed does the grafting on of Kirby's **2001**, I'd imagine (via Machine Man, remember). How's all this fit in, George? A hoax? A red kryptonite delusion?

Well, the way I work things out is as follows Firstly, unlike George, I accept everything that's in the books The incidents and facts we're presented with there are the source material for the history of the Marvel Universe, and I feel that they shouldn't be tampered with or ignored for the sake of one theorist's idea(s). Given that everything in the books is gospel—**including** every single date reference, and all the appearances of real people (presidents, Beatles, etc.)—then it becomes obvious that all these stories don't take place on one single Earth, but in a number of closely-related parallel universes. The universe appearing in Marvel Comics changes every five years or so, without it being mentioned in the texts themselves (just as it wasn't mentioned in the texts dealing with the DC multiverse when the first switch occurred, between Earths One and Two). That's why Jean Grey was " only" 24 or 25 in **X-MEN #137**—she wasn't the same character we were introduced to in **X-MEN #1**. This also accounts for the current incarnations of Ka-Zar, Daredevil, Yellowjacket and the Wasp.

Of course, some events take place in near-identical ways on more than one Marvel-Earth—hence flashbacks such as that in **X-MEN #138**, footnoted to #32, which didn't happen in #32 or any other issue because it relates to the earlier lives of the currently-chronicled X Men, not those of the original run. (Who, incidentally, didn't change their costumes on one Earth —that depicted on the cover of **AVENGERS #110**, where events similar or identical to those of **AVENGERS #110-111** must have occurred.) /I suppose I should give credit where credit is due and say that this multiple-Earths theory is the brainchild of K. Williams; consider it done.)

One final point before this letter goes into the next weight bracket, and that is that Frazetta art isn't what comics should look like (despite the view of John Schwengler). Frazetta's art is very pretty, I grant you, but it doesn't tell the story, which is the primay function of comics art. DC should be printing the vintage stuff they own by Toth and Kubert.

[THE DEFENDERS by Steve Gerber? Anything by Steve Gerber? I have yet to read a story by Gerber that I didn't find to be as cloying and pretentious as you can get, which is why I never read any of his DEFENDERS or his HOWARD THE DUCK after #1. Do I then judge him to be "artistic" enough to circumvent your own "rules" concerning hero comics? Nope.

Far too much time is spent arguing if something is art or isn't art when in the end all it is is a matter of someone's individual taste being inflicted on others. The "artsiness" of APOCOLYPSE NOW, in fact, was a major reason that I hated it, with its violence [particularly the cow-slaughtering scene at the end] being another reason to avoid seeing it ever again. THE DEER HUNTER was, in my opinion, both overblown in its allegorical "truths," and dishonest in its depiction of violence that bore no resemblance to historical fact [the Russian roulette]. However, nowhere did I advocate that the films be cut, destroyed, prohibited from being shown or otherwise censored—that was your assumption. They are not to my taste—so unless you want to eat my meals for me, I'm saying they're spinach, and I don't like 'em.

It's kind of amusing that your characterization of me from my expressed views is actually diametically opposed to my actual habits; I never watch soaps of the daytime variety [and not only because I sleep during the day], I hate cop shows with the singular exception of HILL STREET BLUES, AND I have never even tasted beer [or any alcohol at all] in my life. I will admit to watching a lot of TV, but I read at the same time, write and do many other things while the set is on. It's a bit of a difference from sitting like a lump while a parade of smiling faces saunters by on the screen.

I've seen productions of HAMLET and OTHELLO which did not show the murders in sickening, graphic, blood-spurting detail... I really don't care how classically artful something is—if it crosses a point as far as graphic violence goes, it becomes too abhorrent for me to appreciate it as a whole. It seems laughable to me that some of the worst offenders in this kind of matter would be characterized by the filmmaker or you as being "anti-violent." Those who would condone violence are probably not changed by these films into pacifist peacemongers; indeed, if the reaction of the audience during a showing of A CLOCKWORK ORANGE is any indication, some revel in the violence. MT]

BARB SCHROEDER, 111 Acklen Park Drive, Apt. E-208, Nashville, TN 37203: It's really nice to be a subscriber once

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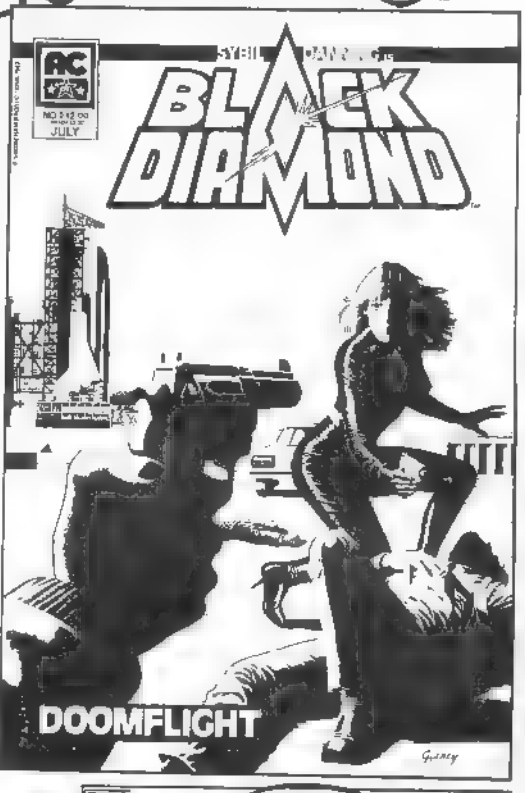

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again! My husband and I are looking forward to receiving the second issue of our sub soon

Speaking of husbands, I can state unashamedly and without any reservation that I am absolutely crazy about my man. Therefore, what I am about to say will probably sound like a wife standing up for her husband—which is no doubt true; I may also be accused of inserting my foot in my mouth—which I no doubt will. (Although, actually, with a progressing pregnancy, I may well consider myself fortunate within a few more months if I can find my feet, much less put one in my mouth.) Okay, so what I'm going to expound on or gripe about or however you want to put it today is fan reaction to my husband's story concept that was scripted by Martin Pasko back in **SUPERMAN** #330—the glasses story. I've said to Al "Why don't you let people know how you really meant for this story to be handled? Why don't you at least stand up for what your part in it was?" An Al has said to me, "I don't want to sound like sour grapes." Well, bless his heart, that's him, but this is me. First of all, we **both** still **like** the glasses story. We think it makes sense. We also feel that had it been handled correctly, it would fit in quite well with the Superman legend and not be filed under the term "imaginary." The only fault I find with the story has to do with the art—not that there is anything wrong with Curt Swan's art in the issue, just that someone instructed Curt wrongly as to how Clark Kent appears to others. Al admits that perhaps he didn't make it entirely clear to Pasko what his intentions were, although he **thought** he had. Al never meant to imply that people see Clark as this story showed they did. Heavens, no! He wanted folks to see Clark as slimmer, less muscular than Superman. **Not that** less handsome! More like Don Blake to Thor. Or perhaps closer to home, a good example I can think of is the difference between Chris Reeve in his pre-Superman role days as opposed to how he looked after he built himself up for the part. Of course, most men **are** going to look slightly more handsome when they're built up than when they're skinnier, but their skinny version shouldn't look as less handsome as Clark did to others in **SUPERMAN** #330. Am I making myself clear? See, Al's concept was that due to the super-hypnotizing, people would be more apt to look at Clark Kent and think, "Gee, if this guy would work out, he'd look a lot like Superman!" Okay? So if people are putting the blame on my honey for how the story turned out, they can line up and kiss my rear. (Only I doubt Al would allow it!)

[Ahem.

Actually, if you're asking me, the only thing I didn't like about the idea of Clark/Superman unconsciously causing people to think he looked different than he does was in the degree of difference—AND I find Al's original intent to be perfectly acceptable. Chances are, though, that the entire concept will never again be referred to in the comics—leaving us to debate its merits in columns such as these. MT]

PETER STURMAN, 74 West Northfield Road, Livingston, NJ 07039. Let me be among the others to compliment you on your fine magazine. I got sick of missing it in the shop, so I finally subscribed. I always look forward to each issue But that's not why I'm writing this letter.

First (no pun intended) I'd like to comment on the remarks made by Patrick Marcel about Frank Brunner and **WARP**. While I do not completely agree with Mr. Marcel, I hope he will be pleased to see Patterson inking Brunner on **WARP**, giving it a more slick, less Adams-esque look. And, quite frankly, I'm beginning to wonder if there's anything with an Adams imitator, as Neal has chosen to work on a title whose first issue has hit the stands, but has a second issue, of which, after some five plus months, we have yet to see more than the cover. Speaking of which, **MS. MYSTIC** is an inappropriate and bad-sounding name. I would expect a woman as beautiful as she is to have a beautiful name. And since you didn't comment about the logo, I'll put in my two cents. I think it's particularly boring and badly drawn. You agree? Otherwise, #1 was very enjoyable and engrossing.

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I'd also like to defend the man who wrote that article in **AMAZING HEROES**. Maybe I'm giving him too much credit, and possibly he didn't state his case in the best way, but I think you and I just interpreted it in different ways. To use his example, can I ask who feels sorry for the bad guy who gets shot by John Wayne or Clint Eastwood in the movies? Or let's use a more modern example: **STAR WARS** or **EMPIRE**. I know of very few who will not cheer on Luke, Han, and Leia as they go on their adventures, killing people who get in their way with laser gun and light saber. Do you really feel sorry for the stormtroopers who die? Even I, as I cheered them on, stopped to think that killing was wrong, but after I thought about it, I decided, "Hey, this is just a movie! It's **fiction**!" I don't think little kids or any kids are going to follow this example or make it part of their values. You may perhaps feel that the reason kids won't use this as an example is because it's impossible for them to use a laser gun or light saber. Nor are there any such things as adamantium claws. My interpretation of the **AH** article is not that the writer murders people because it's the American Way, but that in fiction, killing is acceptable because it is just that, **fiction**. His purpose is to justify Wolverine's killing. Speaking of which, unless I blinked and missed something, I could swear Leland was killed by said mutant in **X-MEN #134**. Correct me if I'm wrong But if I'm right, why is Shooter having Leland resurrected by not writing deceased under his name in **OFFICIAL HANDBOOK**? (And as long as we're on the subject, it's impossible to increase mass as Leland can supposedly do. It was then, and still is. So why does **MARVEL UNIVERSE** confirm this atrocious oversight?) I've heard Mr. Shooter is trying to establish that Wolverine's never really killed anyone, which is a dumb idea, as it is a facet of his character, and as he has, on numerous occasions, killed people. It's like telling us that those stories we read never really happened, especially the **WOLVERINE** mini-series.

I'd also like to comment on Lou Mougin's remarks about **MARVEL FANFARE** #7. I disagree. I think the main point of this story was to say that heroes don't always win. Human beings must be reminded of their humanity, especially heroes. They must be reassured that while they may have super-powers, they are still human and have human failings. As a human being, Daredevil will fail. I may be stretching this a little, but I don't think the story can be called uninspiring. It was the art that was uninspiring.

Now for the more positive side. First, I think Jan Duursema's **ARION** is terrific, especially since she's using Gen Day's style of shading. Speaking of **ARION**, why is Doug Moench (may he never leave the book) still called **guest-scripter** in the **DC COMING ATTRACTIONS** when he has now written over one-half of all the issues? I liked Grell's **JON SABLE**, with what is probably his best art job ever. Newcomers Dan Green and Kevin Nowlan are nice on their books, with the help of Terry Austin. And I think Jurgens' **WARLORD** and his **BATMAN** job are great, with competent storytelling and the guy just gets better and better. Starlin is doing his best art ever on **DREADSTAR**, and his writing isn't chopped liver either Oh, and I've just read **COYOTE** and found Leialoha's art fantastic. However, Englehart's plot left something to be desired. I don't really even know what happened in that issue. And as long as we're talking about **best-evers**, I'd like to know if anyone agrees that Von Eeden is doing his best ever under Giordano on **GREEN ARROW. MARVEL AGE** is something else (25 cents!!!!! Wow!!!!!). **WARLOCK** and the upcoming **KREE-SKRULL WAR** reprints are outasight too, saving people lotsa money. I have a catalogue in front of me listing **AVENGERS #93** at **$30.00**.

I do have one (or two or three) real gripe **SPIDER-WOMAN #50**. Unbelievable. I was considering buying it, funds allowing, that is, until I flipped through it and saw the last few pages. My impression is that someone at Marvel said, "Well, we kinda goofed having Spider-Man as a girl, and seein' as she's never sold too well, let's get rid of her somehow. I got it! We'll kill her off and cancel her series. But wait, that's not enough! We'll have everyone forget, almost like she never existed! Then we got no embarrassment for the crummy sales! Wow!!!" What a cop-out. So I decided not to spend my hard-earned buck on a story I wouldn't remember anyway.

Am I the only one who is bothered by Giffen's mass redesigning of just about every hero in the **LEGION OF SUPER-HEROES**? Brainiac 5's sideburns are ludicrous. So is Shadow Woman's makeup and Blok's ridiculous pants. Not to mention the changes made on Star Boy, White Witch (much too

white!), Saturn Girl, Element Lad, Cosmic Boy, and Timber Wolf, among others. Invisible Kid's stereotyped speech patterns are tiresome too. To apply his speech patterns to an English-speaking person will make my point somewhat easier to relate to. It would be like me saying, "I n'understand pas." It's similar to the way Miss Piggy speaks, except the languages are reversed. I get the impression either Jacques ought to bone up on his English or Levitz should bone up on his French. And Marvel's Le Peregrine is no better.

Another point I'd like to mention is DC's **BATMAN/DETECTIVE** crossover policy: a great idea, I thought. But that was when either the same artist or artists were drawing both. Now Colan, whose work I have never liked unless a really spectacular inker was on hand, takes over **DETECTIVE**. I like Newton, but if I buy **BATMAN**, it'll be continued in **DETECTIVE**. So I'll probably drop both from my buying list. Too bad I'll have to miss Doug Moench's terrific scripting. Oh well, at least I'll be saving $1.20

And anyone notice that with Sal Buscema pencilling **NEW MUTANTS** and McLeod only inking, the art is much more accurate, consistent, neater, and has much better storytelling? It's nice. But it sure looked hurried at the end of **NEW MUTANTS** #5.

I also thought it rather interesting that Belphegor the demon, who first appeared in **ARAK** #5, decided to change his name as shown in **ARAK**#20, where his name is Baphomet. You'd think if he didn't like his name he would have changed it thousands of years ago.

And Jim Shooter's drawing of Killer Shrike in **MARVEL UNIVERSE** #6 didn't look bad, though I wonder if Joe Rubinstein didn't "redraw virtually the whole picture" as Jim states would be necessary in the September '82 **Bullpen Bulletins**.

And on that note, I'll close and apologize for such a long letter.

[No need to apologize. You write them, we'll print them if they're interesting.

Nothing you've said in the defense of the AMAZING HEROES writter changes my opinions of the article. Wayne and Eastwood kill strawmen, villains painted so utterly without redeeming value that it's a wonder that they weren't drowned at birth. Certainly

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the audience cheers—they're manipulated into it. What this kind of entertainment does or does not do to the psyche of the audience members is, of course, debatable. But I would think that justification for even Luke, Han and Leia's killing anaesthetizes the viewer to the evil inherent in the real thing. This is, of course, purely personal—but I'm frightened by the number of people I hear threatening violence in retaliation to real or imagined slights, in theatrical language like "I'd just blow that guy away." They got the speech pattern from films and TV; they might get their justification from them too.

I don't like Wayne or Eastwood, or Bronsan, or any of those vigilante/Buford Pusset law and order films and I just hope no more of the established heroes I know join that right-wing elite.

Funny, when Mike Flynn told me that Paul Kupperberg was taking over ARION from Moench, he called Moench the regular writer and Kupperberg HIS replacement.

Dan Green is hardly a newcomer, having worked in comics for at least ten years. [Remember BEYOND THE FARTHEST STAR in TARZAN back in '72?]

I will reveal more of my old-fogeyism by admitting that I liked Curt Swan/John Forte's costume designs best, above Cockrum's [which, nice as they were, made them new characters to me], certainly over Grell's, and I don't think you need to hear what I think of Giffen's.

Looks to me as if Rubinstein is redrawing EVERYONE'S stuff for the MARVEL UNIVERSE series. Not that I'm complaining, mind you. MT]

ALAN D. OLDHAM, 20311 Evergreen, Detroit, MI: To begin, there's not much you can do to improve the format of your zine. It's got just the right mix of news, reviews and opinions. What you could do, however, is feature more spot illustrations by fan artists, like in the old days (which is particularly true since I've enclosed some xeroxes of this letter!). Permit me now to comment on some of the comics I've picked up this week, starting with **FANTASTIC FOUR #255.** Has anybody else noticed that Byrne is getting away with inking with Magic Marker? Whatever happened to crowquill pen nibs and good zip-a-tone use? This one is starting to slide, artwise, friends, although the stories remain fresh and exciting. Here's hoping that Byrne doesn't begin to parody himself as Claremont does on practically every book he writes.

OMEGA MEN is starting to get hot after a lukewarm first issue. Giffen's layouts and camera angles seem to have more variety in them than last time, and it looks as if DeCarlo is growing more comfortable with Keith's pencils, but how about the stories? Basically, the plots are solid so far, but there are niggling discrepancies that bother me. To wit: a) the fact that Slifer had Tigorr ripping and running all over the landscape to get more "life-support organisms." This action was rapidly burning up his own, and Tigorr came dangerously close to dying. Question: why didn't Nimbus, who didn't need any life-support, run the errand of mercy? And b) Why do these aliens speak Earth slang? That really irks me. Otherwise, a good book.

CAMELOT 3000 continues to please; DC can be proud of this landmark title, even moreso now that I've heard that Terry Austin is slated to take over the inking. Could Bruce Patterson's not-too-subtle dealings with First Comics have led to his replacement?

Other titles which I think are very good are **E-MAN**, from First, **MS. TREE'S THRILLING DETECTIVE STORIES** from Eclipse, **SPIRIT** and **STEVE CANYON** from Kitchen Sink (the latter is a great Sunday afternoon read...it took me two hours to finish my copy), most of DC's newer titles, and nothing really from Marvel, except **FF**. Those post-Miller **DAREDEVILs** are really atrocious.

Well, I'm finished ramblin'. Thanks for a great zine and I hope you can find room for my artwork.

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[If things go as planned, there should be a couple of Oldham pieces showing up in the lettercols. We print whatever we have that is of printable quality, Alan—and all other prospective artists should remember to only send us photocopies of their work; we'll ask you to send the originals if you need to.

Of course Bruce Patterson's First Comics art position had to do with his departure as inker; however, it was because he couldn't handle the workload—not because of some spiteful fit of revenge on DC's part. MT]

GEORGE S. KEHAYIAS, 5463 Nebraska Avenue NW, Chevy Chase Grove, Washington, DC 20015:(12 March, 1983). I wonder if you can help me. On the 24th of May, 1982, I ordered a subscription from New Media Publishing ordering twelve issues of **COMIC FEATURE** for $15.00 and eight issue of **LOC** for $7.50. I received one issue of **COMIC FEATURE** and two issues of **LOC** since May of '82.

I have written to New Media four times and have not received a single reply.

I wrote to the Postal Inspector and received no response.

I wrote to the Better Business Bureau of Tampa and even wrote to **THE BUYER'S GUIDE**, but got no response from anyone.

It is hard to believe that a publishing company would not send the magazines ordered. Why?

You are my last hope of getting my magazines that I ordered, so I hope you have some influence with New Media Publishing. Could you please contact them for me? I also have been subscribed to **TCR** for the last two years; love your magazine.

[I hope that feeling doesn't change after I tell you that we have no influence on NMP or their subscription department. In fact, we have a similar problem: we've traded subscriptions with them for a few years and haven't received any of their magazines for about AS LONG AS YOU HAVE. So unless Hal Schuster or someone else at NMP reads this and decides to do something about it, you'll probably have to wait. Remember, it's always a crap shoot when you're ordering fan-oriented magazine subscriptions, just as it is with real magazines, since you can't be sure that they won't go out of business or cease publication without refunding subscription money which was long spent. If past history repeats with NMP, you'll probably receive two or three issues at one time of each magazine [the latter of which has changed titles in the interim to FANDOM'S FORUM, I believe]. I'd suggest writing them a few more times—maybe they'll get sick of hearing from you and send them again. MT]

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DANIEL Y. LOUIE, P.O. Box 39, Nashua, NH 03061: Please don't drop the newspaper strip sections. I really enjoy **THE SEEKERS** and **PAUL TEMPLE** (and I miss all the other strips from the MFG days).

Yes, much of the news and coming comics news is superfluous if one buys **MARVEL AGE** and various fanzines like **TCBG, AH** or **TCJ**...but I don't, so please continue both sections. Sometimes I wonder about my fellow fans; do they spend all their time reading comics and fanzines (and watching TV/movies and listening to **HEAVY METAL**)???

Sam's opening **ACR** section was very literate...he expressed the same sentiments I put so crudely in my previous letter to you. I hope you and Sam will contiue to try to make Marvel and DC aware of their many shortcomings. And please continue to review the latest issues of current comics that you've read. While I don't always agree with you or Sam (especially on many artists), both of your columns are always thought-provoking.

Any general thoughts on the direct-sales explosion? Do you think all these new companies and titles will outlast the previous attempts to penetrate the Marval/DC marketplace? With so many new titles, are these publishers going to be cutting their own throats? Tower Comics had some terrific artists, yet they folded. Atlas Comics had a lot of interesting characters, and some fine artists and they also didn't survive. There's a lot of very good work coming from Pacific, First, Red Circle, and Eclipse, but it seems like the marketplace is being swamped very quickly. I think that each company will be able to survive, but will eventaully have to cut back on the number of titles to do so.

Hmmm...have I included everything I wanted to mention? Probably not, but that's it for now

[Speaking, of course, for myself, I split reading comics with TV, movies, records (and not heavy metal), radio and playing baseball with newspaper/magazine reading, drawing, indexing, writing, song-writing, occasional clay-figure modeling, running a mile every day and doing some really boring calesthenics just so I can wear my TCR T-shirt without feeling embarrassed.

I think that whether these new companies survive or not depends entirely on how well they're run as business operations—content and personnel are almost secondary. Tower and Atlas were killed by a high rate of returns, which these companies don't have to deal with. But they can easily find themselves with high sales and a cash flow problem if, for example, too much material is bought and paid for before publication, or sales lag behind print runs and huge printers' bills build up. At the moment, the combined comics from all the independents don't number as many titles per month as a third, equally-competing comics group would if they were taking on DC and Marvel. I think that we may reach a saturation point of around 30 books a month, and then you'll see some kind of drop off of weaker titles. MT]

E. LARRY DOBIAS, 6032 Chesapeake, Lansing, MI: Thanks for using two of my drawings in your January, 1983 issue (#208). You made my day. Having been an avid follower of **TCR** for several years, I can say I'm very proud to have been even a small part of issue #208.

In your review of the new **COMICS BUYER'S GUIDE** in issue #209, your comment about **TCR** becoming somewhat "superfluous" took me by surprise. I hope you don't really believe that. Your writers have a unique perception of the comic market, and you carry articles and comic strips not to be found elsewhere. Hang in there, fandom needs you.

Lou Mougin's "An Excuse For Violence" was well written and articulate. I quite agree with Mr. Mougin in his assessment of the "Russian roulette" story in **DAREDEVIL**. Further, I am disturbed by the emphasis of late by both major companies on extreme, very graphic, violence. Miller's **DAREDEVIL, THE OMEGA MEN**, and even the advertisements of Miller's **RONIN**, are blatant examples of a recent trend brought on by the loosening of the Code and the publication of more direct sales, non-Code books.

The bottom line, as I see it, is this: comics, even those sold only at direct-sales outlets, are sold primarily to children. Unless the companies like the idea of courting disaster, a disaster which has its roots in the purge of the '50s, they had better re-examine their values and priorities. Perhaps comic books, like movies, should be rated: G, PG, R and X. Perhaps the companies of today should not forget the lessons of the past.

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[I believe that the Motion Picture Association of America has those letters trademarked, and comics wouldn't be able to use them. Plus there's every likelihood that retailers, who would find themselves in the position of policing their racks to see that little children didn't buy their "R"-rated comics, might simply throw up their hands and use it as an excuse to get out of dealing with ANY comics at all. At the moment, they've at least kept the adult-oriented material in the comic shops, where the owners at least know what's going on. MT]

GEORGE OLSHEVSKY, P.O. Box 11021, San Diego, CA 92111: From the Fifth Dimensional land of Zrfff, Greetings!

What fun it was to read the letter in **TCR #211** from Harry Broertjes, on page 58! I can't understand why anybody would get all steamed up over my work on Peter Parker's chronology, does he get mad at his dictionary, too? He says I have suspended my rationality by manufacturing convoluted, implausible excuses for Peter Parker's extended college career. What's convoluted and implausible about "Peter Parker flunked his junior year in college and had to make it up, and he flunked his senior years as well, and had to make that up; that's why he was in college for all those years"?

In his last paragraph, Broertjes

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says, "Unfortunately, the fact that Olshevsky wrote the letter you printed forces me to suspend my disbelief that people could possibly get all bent out of shape about matters that, ultimately, are so thoroughly irrelevant." Uh, yeah—so why is he all bent out of shape??

Comic books are published for fun. My way of having fun with them is to collect them in their newsstand editions, and to compile lengthy and detailed indexes and chronologies of the stories and characters. Lots of other fans share these interests, so I collect the fruits of my efforts in book form for everybody to read. Nowhere do I compel anybody to accept my work as definitve; other chronologies are certainly possible, depending on just which of the many published "continuity conundrums" one wishes to accept, reject, or modify. And no chronology is necessary. The thing that I found amazing about the Marvel Universe is how well it lends itself to chronological analysis, and how few sacrifices one must make in order for a consistent and coherent chronology to emerge. In the revised Spider-Man index, I delve into the problem about as deeply as anybody has to date, and it's been a ball doing it!

Speaking of the newsstand editions, I should add as a postscript to my previous letter that when Marvel finds a way to remove the UPC box entirely from its direct-sales editions, I will buy those editions for my collection in addition to the newsstand editions. The newsstand editions are purchased for consistency in illustrating the **MARVEL INDEX**, as you correctly note in your reply to the Broertjes letter. I'll buy the "de-boxed" editions, when and if they are produced, because they will display more of the cover art—an aesthetic reason. I have no intention of selling my collection in the foreseeable future, because my interest in Marvel Comics continues as it has for the past seventeen years—although if I were to sell them, I certainly try to sell them for as much money as I possibly could. I put a lot of money into my collection over the years, and I would be a fool not to try to maximize the return on my investment. If Harry Broertjes had a copy of **AMAZING SPIDER-MAN #1**, would he sell it for fifty cents? How about a dollar? After all, it cost only twelve cents when it was published. Is 800 per cent profit (one dollar versus twelve cents) a "killing" or is it not a "killing"? I can say that I have spent many thousands of dollars on my comic collection, both in new-issue and back-issue purchases, over the years—as have we all; that I could have invested that money in bank accounts and securities that bear interest at a good rate; and that I don't like to throw good money down the drain for sentimental reasons. Money is awfully hard to come by in this world, and I don't think that any fan should feel guilty about getting what the market will bear when it comes time to dispose of his collection. Period.

Please note, all you fans who are about to start calling me a money-mongering son-of-a-bitch, that I did not collect my comics as an investment. I collected them and continue to collect them because they are fun, as I mentioned in the third paragraph above. Where is it written that this means I have to give them away when they are no longer fun? Getting my money back out of my collection means that I can put that money into whatever seems like fun when comic collecting becomes boring, and the more I can get out of my collection, the more fun I can have. I can't understand why this viewpoint is so denigrated by so many.

Other than the above, I can't think of anything to add to your most excellent and thoroughly reasonable reply to Harry Broertjes's letter.

RICK NORWOOD, Manuscript Press, Box 1762, Wayne, NJ 07470: Give Jacob Moraine a thank you for his very nice review of **PRINCE VALIANT—An American Epic, Vol. 1: 1937. Book Two** should be out by Christmas.

The point he makes about the **ILLUSTRATED TARZAN BOOK** is, of course, the way it is reported in most histories of the comics. However, Hal Foster himself has said that he got the job of doing the Sunday page because his book was so successful when it was reprinted as a strip! If Foster's memory served, then we can stir up new controversy about the old question of which was the first original adventure strip. **TARZAN** was perhaps a reprint and certainly an adaptation from another medium. **BUCK ROGERS** was an adaptation of a story in a science fiction magazine. **LITTLE ORPHAN ANNIE** and **WASH TUBBS** introduced adventure elements into what was not initially an adventure strip. With all of the major contenders out of the running, what was the first comic strip to begin as an all new adventure strip?

[Beats me. I've forgotten most of the dates of the early '30s strips' first episodes since I haven't had to think about them much since those halcyon days when we were putting out those two weekly papers—what were they called, anyway? MT]

NOBODY ASKED ME, BUT

by Mike Tiefenbacher

Now let's see...which particular item do I retract first this time...?

Last issue, and a few issues back, I made some statements which have turned out to be partially incorrect, slightly wrong, and mostly untrue. I'd like to make some retractions or corrections where suitable.

First of all, Robert Loren Fleming called to say that the press-release xeroxes of his new direct-sales book **THRILLER** were not meant to indicate the dialogue which would eventually appear in the book itself. He says it will be of general audience standards, and that there is no way that he wants the book to be stained by the implication that it won't be. (And as for the a language-successor to Warren goes, I think that it's obvious that Pacific has that little title all sewn up in its Bruce Jones books and its Warren reprints.)

It turns out that Marvel Comics is only negotiating for the rights to do the Harvey characters and not for the entire company, so any speculation about Harvey's TV holdings is moot. What remains to be seen is whether the roster will include more beyond Richie Rich, Casper, Wendy and Spooky. Will Sad Sack be included? What of the Harvey super-heroes?

To anyone who's read **SWORD OF THE ATOM**, it's obvious that I erred in interpreting the press release, and that the tiny world Atom enters is **not** subatomic. In any case, I enjoyed it, with my fingers crossed that the marital problems of the Palmers does **not** result in yet another permanent split. The marriage rate is already far lower than the national average in comics. (One other thing: Jan Strnad has always struck me as someone who **doesn't** adhere to the DC/Marvel stylebook of dialogue cliches. With that in mind, what to think of this from page three of **SOTA #1**· Ray Palmer, talking to himself, says "Come off it, Ray." Acceding that comic characters have a penchant for thought balloons, and that it is sometimes used to tell the reader that the person seen thinking to himself has a particular identity, I maintain that—except for those of us who've heard or read such dialogue from TV or comics, that it isn't normal human behavior to call yourself by name. Yet most comics characters do it—I need a consensus here: am I alone in believing I've never had to gain my own attention in this manner?)

Although it was not explicitly mentioned in my outline of DC's ownership last issue, Max Gaines sold Liebowitz and Donenfeld his half of the company in 1945, though this wasn't reflected in a name change until 1946

Through no fault of my own (blame the continued story format), it turns out that my disgust at Katana's off panel taking of lives with her sword was not borne out by events in **BATMAN AND THE OUTSIDERS #2**. Of course, had I been an average comics buyer who was turned off, I may never have read #2.. but in any case, Mike Barr showed that her "victims" were still alive. (This infusion of humanitarianism is somewhat vitiated when Geo-Force hurls the villain off a castle roof to a bloodthirsty mob down below, and Batman—Batman?—nods his approval.)

Lastly (and least, for the moment), Roy Thomas points out that it was Carmine Infantino, not Joe Kubert, who redesigned the golden age Atom's costume in August of 1948. I guess I was thinking of Hawkman's cowl-mask instead.

* * *

Before I complain about anything else this month, I just want to go on record as commending something for a change. I finally got around to reading all the issues of **FANTASTIC FOUR** that I hadn't read since 1976, mostly because I've been reading scattered issues of

John Byrne's recent works and knew I'd enjoy reading at least his stint on the book—but I couldn't bear starting in the middle. Anyhow, because of that (mostly) enjoyable experience, I read the first three issues of **THE THING**, which I'm particularly glad about—for once, I got to discover something about characters

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before one of my more-knowledgeable friends told me. #3's story, suggested by Jim Shooter and written by Byrne, is rather a rare thing in today's comics world—a one-issue story with a definite climactic punch line. In itself, not remarkable—except that it was both wonderful and touching. The story involves the Inhumans, and the punchline a favorite Inhuman of mine, so pick up it up if you haven't already.

* * *

My grapevine sources indicate that when DC finally gets around to establishing the Charlton action-heroes in a book of their own, they'll be placed on a world of their own (undoubtedly with the old Seekers song playing in the backround). Earth-C would be established to prevent that confusion the infusion of a bunch of existent plotlines into Earth-One continuity would cause. Also, there is some feeling that Earth One may not be around as the present-day world for much longer, and this will prevent having to explain why duplicate heros exist on yet another parallel world.

Fine as far as it goes. I don't know if I really believe that they'll dump the past thirty years or so of continuity and start over again, but in any case, I know that the attraction for teaming the Charlton heroes up with Superman or the Justice League is going to be very strong, and when it does happen, we're going to have yet another unconvincing explanation of this inter-dimensional joy-hopping that far too many characters are able to do.

Besides which, we've already got Earths One, Two, Three, Prime, S and X, and adding a C to that isn't going to make things any easier to understand for the new readers, who all of this clarification is slanted toward anyway. The way I see it, nothing in the Charlton characters' backround indicates that they couldn't all have been localized in the southwest or Florida or something—we already know that Earth-One's population centers don't necessarily correspond to the real world.

The only reason I'm mentioning this at all is to see if anyone agrees, and perhaps prevent it from happening at all. I know I'd like to see Blue Beetle and the Creeper meet...

* * *

I've had a great time the past couple of years reading the DC teen-humor comics of 1945-1960, **BUZZY**, **LEAVE IT TO BINKY** and **A DATE WITH JUDY**. Except for the first couple of years of Buzzy's adventures as a beebopper, and making allowances for fashion, the stories are timeless. Such can not be said for the DC teen line of 1966-1972, **SWING WITH SCOOTER**, **BINKY**, **DATE WITH DEBBI** and the spin-offs. They are so tied in to fad fashion, dialogue and ambiance that it is almost painful to read them.

Which is why I'm disturbed by the tendency to make some present-day characters as forever-1983 as possible. There are a whole slew of characters popping up with Mohawks a la Mr. T—but the most peculiar title is **CAMELOT 3000**, allegedly set in the 31st century. Reflecting Brian Bolland's country of origin, these supposedly futuristic people are sporting fashion and haircuts which remind me of nothing so much as Adam and the Ants...a few years ago. In itself, not so silly, except when you remember that these are being printed on Baxter paper in order to preserve them for a long time.

This book's gonna look as dated as all those early-'70s comics with flower-wielding hippies do to us now.

* * *

Last issue I alluded to what I thought was an alarming trend among those who name characters for new super-hero teams, namely the usage of either neutral or indefinite nouns for character names instead of the more traditional names. There seems to be a definite avoidance of naming anyone Something Man or Something Woman, Dr. Somebody, Captain Someone or Mr Someguy. Instead, we're getting product names. The New Mutants sound like a Proctor and Gamble product line and a typo: Karma, Psyche, Cannonball, Sunspot and Wolfsbane. A lot of these kind of names—the names which wouldn't be deemed commercial enough to launch these same heroes in their own books—have been popping up with great frequency. Sprite, Ariel, Binary, Amber, Tank, Sham, Rainbow, Surge, Fury, Jade, Obsidian, Blok, Storm, Halo, Geo-Force, all the Omega Men, and a lot more, good individual names or not, become, like the regimentation of the original members of the Legion's names, annoying because of their sameness. That we haven't had characters named Joy or Borax thus far can only be attributed to luck. Or maybe it just hasn't yet occured to anyone.

Thinking about the whole matter, though, I must admit that it is a better trend than the mid-'70s one featuring vicious-sounding names (Deathlok, Killraven, et al.), or the later-'70s trend which had characters whose names were compounds of only four different words: Hawk, Star, Black and Fire.

But in making my lists and checking them twice, I discovered an even more alarming thing which has been going on since the dawn of super-heroes. We all know that, with very few exceptions, super-heroine comics have been resounding flops. Many theories have been advanced as reasons for this (other than the fact that not many girls read comics to begin with), but I think the one very logical fact is that comic creators just haven't been putting enough thought into the naming of heroines of any kind. Think about this—the very patriotic-sounding Star Spangled Kid's sister takes over his strip, and she gets the amazingly thrilling moniker of **Merry**. The Inhumans have a leader with the imposing name of Black Bolt, yet the main female characters are named **Medusa**, after a mythological villainness, and **Crystal**. Why Crystal? Does she have anything at all to do with crystals, crystalline substances, changing things to glass? Nah. Her powers are elemental, but she could have had a far more descriptive name (or are we to believe that all the Inhumans names are handed down from generation to generation, and that Black Bolt was named after his great grandfather, Green Bolt?) Maybe Stan or Jack had a relative named Crystal. More likely, they just saw this cute love interest for Johnny and thought she needed a cute name.

Cute. **That** is what seems to count in most creator's minds when naming their heroines. In the romance languages, feminine names end in "a." So has it been in comics since 1938, and to this day: the diminutive forms of male names, goddesses, or normal nouns with an a attached to make them girls' names. This is what they've been blessed with: Sheena, Shanna, Zatana, Katana, Marriana, Taanda, Tamara, Jocasta, Kalista, Illyana, Camilla, Mysta, Futura, Tygra, Tigra, Nyoka, Astra, Diana, Kara, Princess Pantha, Namora, Lorna, Nelvana, Clea, Mera, Medusa, Terra, Karma, Barda, Satanna, Valda, Namorita, Marada, Valeria, Thundra, Shiva, Gamora, Vampirella, Barbarella, Amazonia, Thena, Falcona, Iridia, Glytra, Sabra, Aurora, Mentalia, Pyra, Elektra, Godiva, Nubia, Rima, Zinda, Karnilla, Jarella, and even a couple whose creators were creative enough to add "h"s—Rulah and Fantomah. With others like Jezebelle, Lilith, and Nikki added to this stellar list, it's fairly obvious why male fans hearts don't **thrill** at the very sound of their names.

Just imagine if thinking as stultified as this had been used for anywhere near as many super-heroes—would Wolverino or Cyborgo be the favorites of the nation?

* * *

A couple of issues back I mentioned an article which ran in **AMAZING HEROES #17**, which I discounted with a "skip it" recommendation. Its author, **Robert J. Sodaro**, submitted the following in his own defense:

THE KILLING POTENTIAL
By Robert J. Sodaro

I am not a violent man. The morals, values and ethics that I was raised on taught me that violence was wrong. I was taught to turn the other cheek, to be polite to my elders, and to be kind to

small animals. I do not approve of violence, and I abhor killing. It is not the right of one person to take the life of another.

In AMAZING HEROES #17 I wrote an article entitled "My Heroes Have Always Been Killers." Needless to say, this article raised more than just a bit of controversy, as it came out when other fan writers were condemning the excessive violence in comics. Reaction to my article was very predictable. There were those who understood what I was attempting to say, and approved; and there were those who thought of me as a potential hatchet murderer.

As a matter of fact, one of the latter was TCR's very own Mike Tiefenbacher. In TCR #209 Mike went so far as to say that he did not want to be in the same room with me, simply because I stated that violence was as American as mom and apple pie. I was appalled that I was being taken to task for making a statement that seemed to be quite obvious to anyone who was a student of history.

Ever hear of "The Shot Heard 'Round The World"? It was fired in the small New England town of Lexington better than 200 years ago. It has been credited as the first shot of the United States of America's war for independence. Surely a country that has dated its founding from so violent an act as a gunshot has a certain affinity for said violence.

Some of the quotes that came out of that very same war are as follows: "Don't shoot 'til you see the whites of their eyes," "I have not yet begun to fight," and of course, "Give me liberty or give me death." All of these quotes contain very strong and violent emotions, and all were made by revered Americans. Yet I am told that violence is not "American." Who is kidding whom?

Have you ever gone to a baseball game? Do you know what is the favorite catcall at a ball game? Why it is "Kill the umpire!" Even our very language is replete with violence, and no where is it more obvious than it is in the theatre. When a performer does well he "kills the audience," when he does poorly, he "dies."

A short while ago where I work, I played a prank on a co-worker. It was an amusing prank [I thought] but her reaction was to say "I'll kill you, Bob." To test how far this sentiment went, I placed a knife in her hand, bared my wrist, and placed it under the sharp edge of the knife. She was so startled she dropped the knife and asked me if I had lost my mind. I replied that I had not, but if she really did not want to kill me, than why had she said she did? She did not have an answer.

No Mike, we are not a violent culture. However, it is my understanding that in the early 1900s the motto of the Colt Firearms Company was "Gods made man, Samuel Colt made them equal." We, the Americans, are just a peace-loving society that invented the repeating rifle, the atomic bomb, and napalm. We are merely fun-loving kind of guys...it is a philosophy that you almost want to believe.

Recently, a friend of mine encountered a thug who did not like the way my friend looked. Therefore, this brainless neanderthal attempted to improve my friend's looks by bashing him around a while. My friend, who is not a very physical type, was pounded unmercifully. He did not press charges as he is neither into retribution, nor violence. With all due respect to my friend, he is wrong.

In the words aof the character Mantis [as penned by Steve Englehart] "Pacifism does not preclude self-defense." As stated, I am not a violent person, yet were I to come upon someone attempting to rape my wife (or any other woman for that matter), I certainly would not stand by and say, "Like wow man, that's not like socially acceptable behavior. Like I'm going to have to ask you to stop."

You can be damn sure that my reaction would be more akin to tearing both arms off the attacker and beating him to death with them. Without checking, I would bet two bucks and win that this would be a normal male reaction to the attack of a loved one. Robert Hainlein states that there is no greater love than a mother cat defending to the death her kittens. I am not a violent man, but when pushed I can become quite deadly.

Mike stated that he was a Coo-scientious Objector during Viet Nam, yet his draft number was too high for him to test his ideals. Well I too was a CO, and like Mike I did not have the opportunity to test my values [my excuse being that I was too young at the time]. Yet when Armageddon occurs and the Lunatic Fringe begins to gather around my front door, you had better believe that I am going to defend to the death those near and dear to me.

Yet I have digressed. The point of the Wolverine article was not so much a a defense of Wolverine as a killer, but an attack on what I saw as a foolish statement on Jim Shooter's part. He had come out and stated that he was making Chris Claremont establish that Wolverine had never killed anybody. Shooter went on to say that he wanted Chris to deal with the moral issues involved. This, I though, was rather silly, a Chris had been doing this all along.

Furthermore, the reason that this statement was foolish was that virtually every other major Marvel character has killed, including most of the X-Men. [I will refrain from going into all of the details here and now, but check out the facts for yourself as recorded in AMAZING HEROES #17.] It seemed to me as if Jim were making an example of Wolverine, because he was the most obvious killer in the Marvel universe.

My defense of Wolverine was clear, well-thought-out and thoroughly documented. It was, objectively speaking, a fair and honest assessment of the character. It was unfair of Mike to condemn my article and me on the basis of one statement on my part. Especially as the statement was not only entirely valid, but not even the main point of the article.

Had Mike pointed out discrepancies in my article or shown how my logic was faulty, or even ventured to explain how my concepts were in error, that would have been one thing. But he did none of these things, he instead attempted to discredit my article by in fact discrediting me as a writer, and even a worthwhile human being. He also totally ignored that I stated in the article that I was not a proponent of violence for violence's sake.

I agree with Mike, Lou Mougin, Don and Maggie Thompson, and Cat Yronwode; there is an excessive amount of unnecessary violence in comics today. Still, that does not mean that all violence is bad [witness Steve Gerber's "Role Model" in ECLIPSE #2 and 3]. Also, that does not mean that, as a writer, I cannot write an article in defense of actions that I do not necessarily condone.

In spite of what anyone tells you, man is a bloodthirsty, killing animal. This is his nature, no matter how much he attempts to deny it. Simply stated, it is the nature of the beast. To be sure, he aspires to such lofty goals as peace on Earth and good will towards men, but these traits need to be taught. The other is inbred.

In today's culture we can afford to be generous and seek equality. Yet if we were to strip away this thin veneer of "civilization," it would be every man for himself, and to the victor goes the spoils. Perhaps [just perhaps] there would be those who would not regress to our racial heritage, but not only would they be the exception to the rule, they would be swept away by the aggressors.

I am not a violent man, but I will protect myself, my family, and my friends with force, should the need arise. I am a Catholic who believes in the sanctity of life. However, under the "correct" ste of circumstances, I believe myself capable of killing. [That is killing, not murder. There is a difference. The difference being that murder is usually premeditated, while killing is usually in self-defense.]

I do realize that I have taken a less than popular viewpoint in this article [and in its predecessor] but I still feel that they both do express valid opinions. And I do not apologize for having written either one.

I am not a violent man, but I am also not a coward, and while I am not aggressive, I am not opposed to defending myself.

Okay, Robert. You've made your point. And I don't think it changed my mind a bit—in fact, it reinforced what I said

I think, first of all, that your writing is weak in one respect: getting to the point. The article in AH took its time about getting to its point, and I stopped reading about the time the subject of X Men came up. (And since I don't and haven't read the X-MEN issues in question, I wouldn't have read about them anyway.) My not wanting to be in the same room with you had nothing to do with fearing my physical safety. I was instead referring to your basic argu ments, which you've just restated: man is a killer, that Americans condone killing, and that comics, in their

reflection of reality, must contain killing. I know from experience that there is no argument with someone who wears their paranoia like a badge. I have a brother who thinks like you do, and I don't like being in the same room with **him**.

Gee, you know, it's kind of amazing that so many people have managed to populate this Earth without killing each other... I remain unconvinced that, if civilization were wiped out, everyone would revert to savagery and start killing each other, and that if they didn't they'd get wiped out like **that**. That every piece of science-fiction written about such a situation has resulted in that conclusion is **not** proof. I don't believe that killing is a tendency which is surpressed. I don't believe it's inbred. I think killing results when people are pushed far beyond normal limits of existence, and I think killing is a learned activity. On that basic, fundamental disagreement, I rejected your arguments.

Violence is as American as car accidents, cross-burnings, racial epithets and close-order mugging, but not as American as Mom or apple pie. Minute-men statues usually show the guardian holding the rifle, ever vigilant—not shooting some unseen enemy. There's nothing I can see in the actions of my friends and relatives which sends me a message that they have an inbred admiration for the inventors of the six-gun, the atomic bomb, napalm or the slingshot. And the bit about the violence in our language is fine as a George Carlin routine but it bears little inherent proof that the American culture loves that ol' debbil violence.

Methinks you don't really believe the basic theory yourself, else why put the weapon in the hand of your co-worker who had already professed a desire to kill you? In your statements, there was a potential there for real danger—or does that only extend to strangers?

My heroes have **never** been killers In the days of my youth, the western characters I cherished shot guns but never killed. Later, more adult-oriented characters did, but in self-defense, as did the spy and private detective characters I revered. However, we are not speaking of western, spy, private detective or police characters now, we're speaking of a distinct sub-genre called **super-hero**. The only deaths acceptable from super-heroes in my book are accidental; self-defense isn't acceptable. Why? Because first of all, these characters, almost without exception, place themselves in the jeopardy they're in by choosing to become super-heroes. They have no lawfully sanctioned rights to take lives. More importantly, most of these characters have superior abilities which make killing unnecessary. If they cannot win without resorting to murder, they are deserving of neither of the words which make up the word super-hero. In my book, Wolverine is a super-being, but he is not a hero. (I am appalled that a character whom the creators have described as psychotic is the most popular of today's readers.)

I am not opposed to the existence of characters with super-powers who kill, as long as the moral implications, the adequate disgust, and the proper sanctions are contained in the stories featuring them. As far as I can tell, Wolverine hasn't been censured, expelled or penalized for his actions, and none of the other supposedly moral X-Men has quit the group in reaction to his actions. **That** is objectionable.

My kind of heroes? Superman, who has a code which celebrates life. The Fantastic Four, whose values are so strong that they cannot allow a being who's caused as many fatalities as Galactus to die. Even Daredevil (see #200)

I suppose I'll have to recount a personal anecdote of my own. The one post-adolescence fistfight I had was in high school, when I was surprised by an upper classman I never saw who thought I was picking on someone. He spun me around, knocked off my glasses, and proceeded to plug me five or six good ones in the mouth. I never moved, and I recall feeling rather proud that I stood there and took it without flinching, never attempting to do much except block him after the first few. I did report it, but having no idea who he was or what he looked like, I couldn't do much. I suppose he went on to punch out other kids. I wish I could have stopped that. But I didn't hate him, and I certainly never wanted to kill him.

It didn't hurt until a half hour later, and then it left my teeth permanently out of line and tender to the touch to this day. That's sad, but it doesn't make me wish I'd punched back—I'd still have crooked teeth. Does that make me a coward? I certainly can't predict what I'd do if a loved one was being accosted; it's specious to speculate But you can be sure that I rarely think about Armageddon, I don't live in fear of post-nuclear holocaust, and I don't believe in an eye for an eye.

That's why I think a face-to-face discussion of the subject would be futile.

* * *

What do you think, should I hire a bodyguard for my next trip to a comics convention?

* * *

The New Teen Titans appearance in the Keebler drug awareness school comic has been a rousing success in terms of circulation, as DC has printed and distributed in excess of one-million copies. It has been bilboarded on national news programs, and local press has given it plenty of space. Not all newspaper reviewers have been convinced in the degree of esthetic success, however, as evinced by the following excerpt by reviewer Tina Maples in **THE MILWAUKEE JOURNAL** for June 15, 1983. While admiring the goals of the book as outlined by Jenette Kahn in a phone interview, Maples sees definite problems in the means used.

"So the federal government decided to 'communicate the truth' through comic books. Costumed teens fly through the air smashing in the heads of drug dealers and spouting anti-drug rhetoric. The Teen Titans make three violent drug busts—enthusuastically pounding the 'scums' who sell tainted dope to kids.

"It does seem somewhat ironic that a story trying to provide role models has its characters engaged in such unhero-like behavior.,

"When Teen Titan Cyborg, who is half-man, half-machine, says the dealers deserve to die, the Protector tells him that killing would be wrong, no matter how justified the cause.

"'OK, you're right, boss man...but nothin' says I can't enjoy beatin' their heads in," Cyborg says.

"Spa-boom! So much for the drug dealers—and the role models."

I think that this criticism is not only well-deserved, but is a sharp reminder to those of us who've become inured to the standard-practice of comic-book crook catchers that their methods are wholly unrealistic and would never go in a realistic situation. Milwaukee is currently in the throes of controversy surrounding at least two major cases of police brutality, and this may have made Maples even more sensitive to Cyborg's procedures—but a drug dealer in the real world would have a super-character who lives as publicly as Cyborg in civil court on assault charges as soon as he was out on bail. And Cyborg would spend so much time giving depositions and appearing in court, he would never have time to do battle with the nasties his group runs into with such alarming regularity The problem here is that the writers of today's comics—not just Wolfman –want it both ways. They want us to accept themes such as this as being **how it is**, but they only take things through the legal system up to the point of apprehension. I guess, with super-heroes' inability to appear in court in costume (without giving their real names, their testimony would be inadmissable), the "system" on their Earth continually puts 'em back out on the street.

The producer of TV's **AVENGERS**, Brian Clemens, once said that the more realistic his show got, the less believable his characters; they worked in their own little world, a world which had no poor people, no uniformed policemen, no blacks. I think that a lot of comics need to know that there are parameters which, if crossed, mean drastic alterations to the basis of the series as a whole.

* * *

I got a few advance xeroxes of comics over the past month, most of which are already out. One, though, isn't: **DAREDEVIL #200**. Amazingly, I liked it; I must confess Daredevil was on my iffy list of heroes who were about to cross the line into super-being. Denny O'Neil's story adequately—nay, successfully, brings him back into safe territory. I'm a bit sad that a 200th anniversary issue for a title which has boasted the talents of Bill Everett, Wally Wood, John Romita and Gene Colan should be left to the inexperienced pencils of William Johnson, especially since his pairing with Philippines draftsman Danny Butanadi is as unsuccessful as the pairings of American and Filipino art styles usually are. But if you've been questioning hornhead's psychological health, pay 'em the dollar for this one.

POCKET CHECKLIST

July

- ☐ ALIEN WORLDS #4
- ☐ AMERICOMICS #3
- ☐ AMERICAN FLAGG #2
- ☐ BERNI WRIGHTSON, MASTER OF THE MACABRE #3
- ☐ BLACK HOOD #2
- ☐ BLUE RIBBON COMICS #1
- ☐ BOLD ADVENTURE #1
- ☐ CEREBUS THE AARDVARK #52
- ☐ THE COMET #1
- ☐ DESTROYER DUCK #4
- ☐ DNAGENTS #5
- ☐ ECLIPSE MONTHLY #2
- ☐ EDGE OF CHAOS #3
- ☐ ELRIC OF MELNIBONE #3
- ☐ E MAN #8
- ☐ THE FLY #3
- ☐ JOE KUBERT PRESENTS 1ST FOLIO #1
- ☐ JON SABLE, FREELANCE #6
- ☐ KATY KEENE #1
- ☐ NEIL THE HORSE #3
- ☐ SILVER STAR #3
- ☐ THE SPIRIT #41
- ☐ STARSLAYER #10
- ☐ THUNDERBUNNY #1
- ☐ WARP #6

- ☐ BATTLEFIELD ACTION #83
- ☐ BEYOND THE GRAVE #11
- ☐ FIGHTIN' ARMY #166
- ☐ FIGHTIN' NAVY #127
- ☐ GHOSTLY TALES #163
- ☐ WAR #11

- ☐ ALPHA FLIGHT #3
- ☐ THE AMAZING SPIDER-MAN #245
- ☐ THE AVENGERS #236
- ☐ BLIP #7
- ☐ CAPTAIN AMERICA #286
- ☐ CAPTAIN AMERICA ANNUAL #7
- ☐ CLOAK AND DAGGER #1
- ☐ CONAN THE BARBARIAN #161
- ☐ COYOTE #3
- ☐ DAREDEVIL #199
- ☐ THE DEFENDERS #124
- ☐ DOCTOR STRANGE #61
- ☐ FANTASTIC FOUR #259
- ☐ THE FURTHER ADVENTURES OF INDIANA JONES #10
- ☐ G I. JOE, A REAL AMERICAN HERO #16
- ☐ HAWKEYE #2
- ☐ THE INCREDIBLE HULK #288
- ☐ IRON MAN #175
- ☐ KA ZAR THE SAVAGE #28
- ☐ THE KREE-SKRULL WAR #2
- ☐ MARVEL AGE #7
- ☐ MARVEL SUPER SPECIAL #28
- ☐ MARVEL TALES STARRING SPIDER MAN #156
- ☐ MARVEL TEAM-UP #134
- ☐ MARVEL TEAM UP ANNUAL #6
- ☐ THE NEW MUTANTS #8
- ☐ THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE #10
- ☐ PETER PARKER, THE SPECTA CULAR SPIDER MAN #83
- ☐ POWER MAN AND IRON FIST #98
- ☐ RED SONJA #2
- ☐ RETURN OF THE JEDI #1
- ☐ ROM #47
- ☐ ROM ANNUAL #2
- ☐ SAVAGE SWORD OF CONAN #92
- ☐ STAR WARS #76
- ☐ THE THING #4
- ☐ THOR #336
- ☐ THE UNCANNY X-MEN #174
- ☐ U.S. 1 #6
- ☐ WHAT IF? #41 (Sub-Mariner)
- ☐ ACTION COMICS #548
- ☐ ALL-STAR SQUADRON #26
- ☐ AMETHYST, PRINCESS OF GEMWORLD #6
- ☐ ARAK/SON OF THUNDER #26
- ☐ ARION, LORD OF ATLANTIS #12
- ☐ BATMAN #364
- ☐ BATMAN AND THE OUTSIDERS #3
- ☐ THE BEST OF DC #41
- ☐ BLACKHAWK #263
- ☐ CAMELOT 3000 #8
- ☐ THE DARING NEW ADVEN TURES OF SUPERGIRL #12
- ☐ DC COMICS PRESENTS #62
- ☐ THE DC SAMPLER
- ☐ DETECTIVE COMICS #531
- ☐ THE FLASH #326
- ☐ THE FURY OF FIRESTORM #17
- ☐ G I. COMBAT #258
- ☐ GREEN LANTERN #62
- ☐ GREEN LANTERN/GREEN ARROW #1
- ☐ HOUSE OF MYSTERY #321
- ☐ JONAH HEX #77
- ☐ JUSTICE LEAGUE OF AMERICA #219
- ☐ LEGION OF SUPER HEROS #304
- ☐ THE NEW ADVENTURES OF SUPERBOY #46
- ☐ THE NEW TEEN TITANS #35
- ☐ THE OMEGA MEN #7
- ☐ RONIN #2
- ☐ THE SAGA OF THE SWAMP THING #17
- ☐ SGT ROCK #381
- ☐ SUPERMAN #388
- ☐ SWORD OF THE ATOM #2
- ☐ WARLORD #74
- ☐ WARLORD ANNUAL #2
- ☐ WONDER WOMAN #308
- ☐ WORLD S FINEST COMICS #298

August

- ☐ ACTION COMICS #549
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- ☐ ALL-STAR SQUADRON ANNUAL
- ☐ AMETHYST, PRINCESS OF GEMWORLD #7
- ☐ ARAK/SON OF THUNDER #27
- ☐ ARION, LORD OF ATLANTIS #13
- ☐ BATMAN #365
- ☐ BATMAN AND THE OUTSIDERS #4
- ☐ THE BEST OF DC #42 (Super aliens
- ☐ BLACKHAWK #264
- ☐ CAMELOT 3000 #9
- ☐ CAPTAIN CARROT AND HIS AMAZING ZOO CREW #20
- ☐ THE DARING NEW ADVEN TU RES OF SUPERGIRL #13
- ☐ DC PRESENTS #63
- ☐ DETECTIVE COMICS #532
- ☐ THE FLASH #327
- ☐ THE FURY OF FIRESTORM #18
- ☐ THE FURY OF FIRESTORM ANNUAL #1
- ☐ G.I. COMBAT #259
- ☐ GREEN LANTERN #170
- ☐ GREEN LANTERN/GREEN ARROW #2
- ☐ JONAH HEX #78
- ☐ JUSTICE LEAGUE OF AMERICA #220
- ☐ LEGION OF SUPER-HEROES #305
- ☐ THE MASTERWORKS SERIES OF GREAT COMIC BOOK ARTISTS #4
- ☐ THE NEW ADVENTURES OF SUPERBOY #42
- ☐ THE NEW TEEN TITANS #36
- ☐ THE NEW TEEN TITANS BENEFIT ISSUE
- ☐ THE OMEGA MEN #8
- ☐ THE SAGA OF THE SWAMP THING #18
- ☐ SGT ROCK #382
- ☐ STAR RAIDERS Graphic Novel
- ☐ SUPERMAN #389
- ☐ SWORD OF THE ATOM #3
- ☐ THRILLER #1
- ☐ VIGILANTE #1
- ☐ WARLORD #75
- WONDER WOMAN #309
- ☐ WORLD'S FINEST COMICS #297

- ☐ ALL NEW ADVENTURES OF THE MIGHTY CRUSADERS #4
- ☐ AMERICOMICS #4
- ☐ AMERICAN FLAGG #3
- ☐ THE BADGER #1
- ☐ BLUE RIBBON COMICS #2
- ☐ CAPTAIN VICTORY SPECIAL #1
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- ☐ FIGHTIN' MARINES #171
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- ☐ MARVEL TAILS #1
- ☐ MARVEL TALES STARRING SPIDER MAN #156
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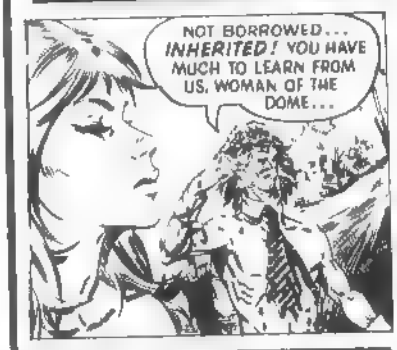

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LICENSING

By Ron Massengill

Ral Partha Enterprises Inc. will be releasing a set of miniatures based on **ELFQUEST** characters. These should be available during the summer.

There are 22 companies launching merchandise coordinated with the release of **KRULL**. Some of the items are a video game, halloween costumes, an AM/FM radio, watches, etc. Coca-Cola will have a promotion with Denny's restaurants. Faberge will have a Turbo Men's Cologne promotion and **BRIDE MAGAZINE** is having a Royal Wedding promotion.

In the last column, I wrote about **THE LOST WORLD OF THE WARLORD**, and I'm sure you've all seen the ads in the comics. There is a set of two characters that are not shown either in the ads or in the Remco brochure. The set is called **PRINCESS OF POWER**(tm) **ASSORTMENT**, including Kazar and the American Eagle. Interesting names, since the "tm" indicates trademark of DC Comics © 1983.

There are now 51 **Sgt. Rock** items from AHI including five new figures: Mack, Tanker, Chutes, Special Forces and Cowboy. There are five die-cast metal vehicles that are quite nice and have collectible potential.

Kenner will be releasing seventeen new character dolls from **THE RETURN OF THE JEDI**. Topps will be doing the cards, probably three series, maybe more.

Revell Inc. is entering the field of "male action figures." These figures are designed to "do" more than conventional figures. On one, a button is pushed and the upper torso turns from a human likeness to that of an alien.

Revell has negotiated a deal with DC to use their **POWER LORDS** characters in three issues this year, beginning in September.

Some new items from **SUPERMAN III**: baseball caps and visors from AJD Cap Corp. Beach towels from Franco Mfg. Co. Leg Warmers from Gans Enterprises.

An intriguing item from Impact Florida, Inc. are reproductions of Laser Photos and Posters using the Laser Process. Lee Belt will have some new belts and buckles. Topps will have not only the regular cards but also stickers and a sticker album. The problem with the stickers is that the glue eventually destroys the paper.

Does anyone reading this want to see an article on the **Captain Action** items? If so, drop me a line at 1637 West Gregory, Chicago, IL 60640.

Some new games and stuff from the Electronics Show:

From Datasoft comes two new games that are interesting. First is **BRUCE LEE**, second is **HECKLE AND JECKLE®**. These are playable on your Atari 400/800/1200 and will be available soon.

First Star Software, Inc. announced on June 6th that it will be marketing a number of entertainment and educational programs based on several Marvel Comics characters. The one character featured on the display board is the Silver Surfer. Another character shown on a small picture in a brochure looks to be Aurora of Alpha Flight. I assume most of these games will not be available till late summer or early fall.

Walt Disney has introduced a new line of educational personal computer software designed for use on Atari, NEC, Panasonic, Radio Shack and Texas Instruments computers. The first program is called **MICKEY IN THE GREAT OUTDOORS**.

Parker Bros. will be releasing a **HULK** game. The two new **STAR WARS** games are **DEATH STAR BATTLE** and **EWOK ADVENTURE**. **DEATH STAR BATTLE** is lots of fun. I didn't get to play **EWOK ADVENTURE**, but it looks interesting. Also from Parker Bros. comes a **POPEYE** game, and **THE LORD OF THE RINGS JOURNEY TO RIVENDELL** game. Both will be available in the fall.

Sega Enterprises, Inc. will be releasing two new space games this fall. **STAR TREK STRATEGIC OPERATIONS SIMULATOR** simulates the operation of the Enterprise with you in command as the Klingons attack. In **BUCK ROGERS, PLANET OF ZOOM** you are the pilot and you must fight obstacles, remain intact and destroy the Source Ship.

The oddest item I saw is from Tote Inc. It's a **MASTERS OF THE UNIVERSE He-Man Telephone.**

CEL BREAK

By Jim Korkis

NEW MUPPETS MOVIE. Tri-Star Pictures, the newest movie company formed as a joint venture by CBS, HBO and Columbia Pictures, will be producing the newest **Muppet** film. Entitled **THE MUPPETS IN MANHATTAN**, the film lists Frank Oz as director. Oz is the puppeteer for such characters as Miss Piggy and Yoda.

MR. T COMES TO SATURDAY MORNING. NBC is excited about the new animated adventures of Mr. T that will appear on Saturday morning this fall. "He is the strongest-testing character on any new prime-time series," commented Phyllis Tucker Vinson, vice president of children's programming. "He's the toughest, strongest, most fearless thing on two legs and the kids love him. We're trying to maintain the Mr. T mystique, but we probably aren't going to let him call people names because that is a negative role model."

LASER ANIMATION SHOWCASED. In addition to the various musical attractions at the Memorial Day weekend US Festival in Southern California, there was the first major exhibition in Southern California of laser animation. The basic technique is the same one used to create abstract images that have been pretty standard in light shows for more than a decade, but the artists, as Lasermedia, instead of creating abstract figures, used the system to present conventional drawn animation with recognizable characters and a storyline. Dialogue and narration were presented in moving subtitles of laser light. There are still limits to the system (which premiered in early May in a special, one-hour show at the Stone Mountain Park in Georgia) and the animation is similar to much of the fare on Saturday morning. Naturally, the artists feel that eventually this system will compete with the way animation is now done

NEW FANTASYLAND. The same day **THE RETURN OF THE JEDI** premiered, May 25th, Disneyland opened its new expanded Fantasyland. The five acre sector was renovated and expanded at a cost of $45,000,000. All the rides were revamped and expanded and a new ride, Pinocchio's Daring Journey, was added. (The new Alice in Wonderland ride won't open until 1984.) The general feeling in the L.A. area that this revamping was done to take advantage of the crowds coming for the Olympics and to try and lessen the impact of the opening of Camp Snoopy, featuring Charles Schulz's well known beagle, at the nearby Knott's Berry Farm. Disney executives are already discussing the possibility of renovating parts of Tomorrowland in late 1984 or 1985.

JUST A QUESTION. Will Americans ever get a chance to see the Belgian-made animated feature **THE FLUTE WITH SIX SMURFS** or does it conflict with the Smurf arrangement with Hanna-Barbera? And now that H-B has made arrangements to adapt the adventures of Asterix and Lucky Luke, does that mean Americans will never see the three **Asterix** and two **Lucky Luke** French animated features? (Most of the H-B animation on these projects will be done in Australia.)

GUMBY NEWSLETTER. For all the fans of Art Clokey's claymation creations, Gumby and Pokey, there is a Gumby newsletter. There have been at least two issues of **GUMBASIA**, a one-page newsletter, that brings people up to date on the merchandising and other aspects of Gumbyism. For further information, write to: GUMBASIA, c/o Prema Toys, P.O. Box 707, Topanga, CA 90290. (Be forewarned that there was a one-year gap between issues #1 and 2.)

NEW CARTOON CLUB. There is a new cartoon club in the Boston area. CARTOONE (Cinematic Animation RoundTable Organization Of New England) may not be open to those outside of the Boston area, but if you're in the area you may want to contact Mike Ventrella, 1409 Commonwealth Avenue, Apt. 5, Brighton, MA 02135. (And in the Minneapolis area, David Mrux and rascally Ron Hall are putting together some cartoon screenings. Further information can be obtained from Ron Hall, 2841 Irving Avenue South, Minneapolis, MN 55408. And if you buy or rent cartoons, ask Ron for a copy of the latest catalogue from his Festival Films; it features some great **silent Felix the Cat** cartoons by Otto Messmer.)

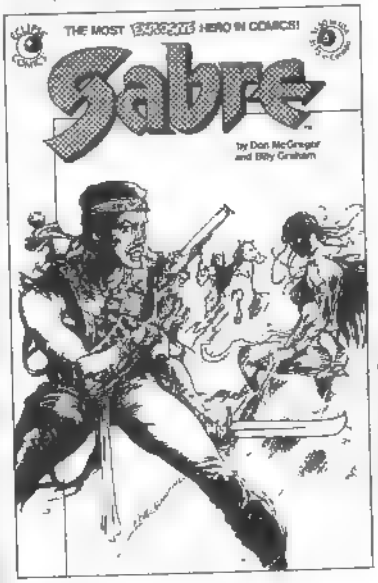
NEW CARTOON COMPANY. Tom Carter Productions has moved their entire animation studio to Newport Beach, thus becoming the first full-staffed animation studio in Orange County. Currently, they are working on a feature-length animated film, **HUCK'S LANDING.** One of the writers is animation writer/historian John Cawley.

DID YOU KNOW? Earlier this year, Burt Reynolds was at the Disney Studio, supposedly being considered for the lead role of the private eye in the animated live-action film **WHO CENSORED ROGER RABBIT?**

Please continue to send all news, clippings, and interesting rumors to **Jim Korkis, 707 West Doran, Glendale, CA 91203.**

ECLIPSE COMICS NEWS

•**MS. TREE THRILLING DETECTIVE ADVENTURES** will be history as of #4 of that title, as the book will be shortened to simply **MS. TREE.** With that issue the book will go to Baxter paper meaning that all of Eclipse's comics will have the same format. The book will also go monthly with that issue, out in September.



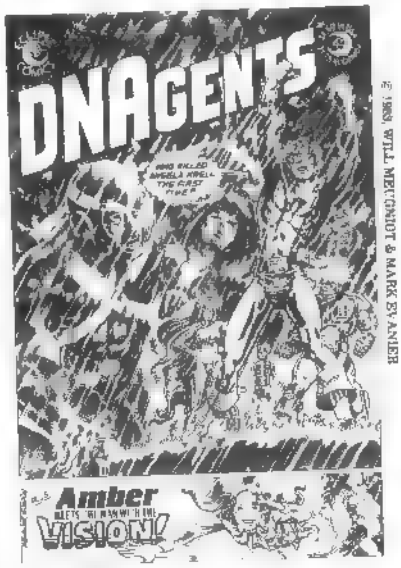
© 1983 DON McGREGOR

•There will be an **Amber** back-up story in **DNAgents #4,** in which Amber meets a man with a learning disability and finds how it has affected him. Amber will also get a new hairstyle in #5. Mark Evanier and Will Meugniot will be the strip's creators.

COMING COMICS

DESTROYER DUCK No. 4, November. Delayed. The secret of the Cogburns is revealed by Steve Gerber, Jack Kirby and Alfredo Alcala. Kirby and Alcala did the cover. [8/9-8/15]

ECLIPSE MONTHLY No. 2, November. Part two of **Ragamuffins** by Don McGregor, Gene Colan and Klaus Janson; **Cap'n Quick and a Foozle** by Marshall Rogers; **The Masked Man** by B.C. Boyer; **Sax Rohmer's Dope** by Trina Robbins; and **Static** by Steve Ditko. [8/2-8/8]



© 1983 WILL MEUGNIOT & MARK EVANIER

DNAgents No. 5, November. "Who Killed Angela Krell the Second Time?" is by Mark Evanier, Will Meugniot and Al Gordon. The follow-up to the previous issue's mystery. Meugniot and Gordon did the cover. [8/16-8/22]

MS. TREE No. 4, November. Ms. Tree is by Max Collins and Terry Beatty; so is **Mike Mist. The Scythe** continues by Dean Mullaney, Ellis Goodson and Bruce Miller. Also, a Frank Miller detective pin-up. Beatty did the cover. [8/23-8/29]

CAPITAL COMICS NEWS

•Beginning with issues on sale in July (**BADGER #1** and **NEXUS #3**), Capitol's comics will cost $1.75. Reasons given were the high expense of the full-color reproduction. New colorist Les Dorscheid was hired as of **NEXUS #2.**

•Michael Golden will do the cover of **WHISPER #1,** out in the fall. Dennis

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Wolf will ink penciller Rich Larson's work, while Richard Comely will do the color separations. Steve Grant is the scripter.

•An 11" x 17" poster featuring an illustration of Nexus will be issued in July. It is full color and costs $1.50.

•There will also be a **Nexus** button, which will be on sale in most places which sell the comic, as well as through the Nexus Fan Club.

COMING COMICS

THE BADGER No. 1, October. "The Badger" is by Mike Baron, Jeff Butler and colored by Les Dorscheid. Ham the Weather Wizard, a druid from the 5th century, comes to the present and meets Norbert Sykes, a certified looney and soon to become the Badger. Steve Rude did the cover. [July]

NEXUS No. 3, October. Nexus comes to Earth to save the life of Sundra Peale, held on espionage charges. Story by Mike Baron and Steve Rude, color by Les Dorscheid; cover by Rude. [July]

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As a research project, I have been collecting and indexing the **IW/SUPER COMICS** that appeared in the late '50s and early '60s. Because of the unusual numbering and distribution of these comics , this is an especially challenging project and I am finding it very difficult to continue to find these books. My collection currently has 270 comics out of about 361 books reported in **The Price Guide** and in other collections. (A listing of the known **IW/SUPER** line was published in the **Information Center** column in **TCR** #202.) I would like to hear from anyone with any of the following books for sale. Please advise me of what you have, condition and price. In the case of books marked with a dagger (†), I would appreciate hearing from anyone who has these books as there is serious doubt that these books exist.

BATTLE STORIES #11
BLAZING SIX-GUNS #13†,14†
THE BRAIN #8,9,17
BUSTER BEAR #9
CANDY #2,10,18
CASPER CAT #7,14
DANGER IS OUR BUSINESS #9
DOGFACE DOOLEY #17
DOLLMAN #1†,18†
DYNAMIC COMICS #8
EERIE #2,6
EERIE TALES #18
FAMOUS FUNNIES #15,16
FANTASTIC ADVENTURES #9
FOXHOLE #10
FRONTIER ROMANCES #1
FULL OF FUN #8
GREAT ACTION #8
THE GUNFIGHTERS #10
HOLLYWOOD SECRETS OF ROMANCE #9
INTIMATE CONFESSIONS #9,10,12
JUNGLE ADVENTURES #10
JUNGLE COMICS #1
KIDDIE KAPERS #7,10,12,15,18
KRAZY KROW #7
LEO THE LION #1
LITTLE EVA #16
LITTLE SPUNKY #1
LOVE & MARRAIGE #1,10,11,14,15,17
MARMADUKE MONK #1

MARMADUKE MOUSE #14†
MASTER DETECTIVE #10,18
MEET MERTON #9,11
MUGGY-DOO, BOY CAT #12
PEE-WEE PIXIES #10†
THE PIXIES #1†,8,10
PLANET #9
POLICE TRAP #11
REALISTIC ROMANCES #1
ROBIN HOOD #11†,17†
ROMANTIC LOVE # 3,8
SHARPY FOX #1
SHEENA, QUEEN OF THE JUNGLE #9
SPACE DETECTIVE #8,9†
SPACE MYSTERIES #8†
STAR VENTURE COMICS #8†
STRANGE PLANETS #8,9,17
SUNNY, AMERICA'S SWEETHEART
SUPER BRAT #7,8
SUPER RABBIT #7
TEEN ROMANCES #15,16,17
THREE RASCALS #1,2
UNDERSEA COMMANDOS #1†
U.S. FIGHTING MEN #10
WACKY WOODPECKER #1
YANKS IN BATTLE #3†
YOUNG HEARTS IN LOVE #17

Any help with this project, be it comics or information, will be greatly appreciated. Thanks. Jerry Sinkovec

jerome sinkovec
N85 W16505 Mary Ct.
Meno. Falls, WI 53051

MARVEL COMING COMICS

DAREDEVIL No. 199, October. "Daughter of a Dark Wind" is by Denny O'Neil, William Johnson and Danny Bulandi. DD battles his way across Dark Wind's island, through earthquake and samurai, after Bullseye. The cover is by Walt Simonson. [6/7-6/28]

KA-ZAR THE SAVAGE No. 28, October. "Trouble In Paradise" is by Michael Carlin, Bruce Jones, Armando Gil and Mike Mignola. Ka-Zar and Shanna enter the caverns to stop a lava flow menacing Shalan. The cover is by Armando Gil. [6/7-6/28]

THE KREE-SKRULL WAR starring THE AVENGERS No. 2, October. More baxter paper reprints with "Something Inhuman This Way Comes" by Roy Thomas, Neal Adams and Tom Palmer; "The Andromeda Swarm" by Thomas, Adams, Palmer and Alan Weiss; and "Godhood's End" by Thomas, John Buscema and Palmer. These three stories, the concluding half of the K-S war, are from **AVENGERS** #95-97. The cover is probably by Walt Simonson and Palmer. [6/7-6/28]

THE NEW MUTANTS No. 8, October. "The Road To Rome" is by Chris Claremont, Sal Buscema and Bob McLeod. Travelling up the Amazon with Roberto's mother, the mutants are surprised by the unusual natives they find. McLeod also did the cover. [6/7-6/28]

RED SONJA No. 2, October. "Blood Debt" is by Tom DeFalco, Mary Wilshire and Nestor Redondo. When a man who nursed her through a fever is murdered, Sonja sets out on a quest after the killer that takes her to a land ruled by the devious Lady Femma. Wilshire did the cover. [6/7-6/28]

ROM ANNUAL No. 2, October. "Rom, Greatest of the Spaceknights" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. A number of the other Spaceknights join Rom in the story of the first battle of Galadorians on Wraithworld. Bill Sienkiewicz did the cover. [6/7-6/28]

THE THING No. 4, October. "I, Monster" is by John Byrne, Ron Wilson and Hilary Barta. Returning from the Moon, Ben and Lockjaw visit Rock Hollow, where a young boy's freakish appearance arouses a bitter mob attack. Brent Anderson did the cover. [6/7-6/28]

THE AMAZING SPIDER-MAN No. 245, October. "Sacrifice Play" is by Roger Stern, John Romita, Jr. and Dave Simons. Spidey scours the city to track down the Hobgoblin. The cover is by Romita Jr. and Simons. [6/14-7/5]

CAPTAIN AMERICA No. 286, October. "One Man In Search Of Himself" is by J. Marc De Matteis, Mike Zeck and John Beatty. Luther Manning's clone travels back from 1991 in search of Deathlok only to encounter Cap at a supposedly deserted Brand Corp. research center. The cover is by Zeck and Simons. [6/14-7/5]

DOCTOR STRANGE No. 61, October. "Power Be The Prize" is by Roger Stern, Dan Green and Rick Magyar. Continuing the battle to stop Dracula and keep the Darkhold out of the vampire's hand, Doctor Strange and friends travel to Mordo's castle. Plus, the origin of vampirism. The cover is by F.C. and Green. [6/14-7/5]

THE FURTHER ADVENTURES OF INDIANA JONES No. 10, October. "The Golden Goddess, Chapter II: Amazon Death-Ride" is by Archie Goodwin, David Michelinie, Dan Reed, and Danny Bulandi. The stolen Chachapoyan idol will be returned to the National Museum if Indy will travel to the Amazon with the ransom – and step right into a trap. The cover is by Howard Chaykin and Bob Wiacek. [6/14-7/5]

HAWKEYE No. 2, October. "Point Blank" is by Mark Gruenwald and Brett Breeding. Clint Barton comes to grips with how much his world has crumbled, and he and Mockingbird battle the Silencer. Gruenwald and Bob Layton did the cover. [6/14-7/5]

MARVEL GRAPHIC NOVEL No. 8, October. "Dazzler, The Movie" is by Jim Shooter and Frank Springer. Dazzler travels to Hollywood for a part in a film, but changes in her mutant powers alter her way of life. Storm guest stars. The cover is by Bill Sienkiewicz. [6/14-7/5]

MARVEL TEAM-UP ANNUAL No. 6, October. "The Hunters and The Hunted" is by Bill Mantlo, Ron Frenz and Kevin Dzuban. Visiting Manhattan, the New Mutants run into an underworld scheme to repeat the drug experiments that created Cloak and Dagger. The young mutants and the pusher battling duo first clash, then team with Spider-Man to stop the drug producers. Frenz and Dzuban did the cover. [6/14-7/5]

RETURN OF THE JEDI No. 1, October. "In The Hands Of Jabba The Hut" is by Archie Goodwin, Al Williamson and Carlos Garzon. The opening chapter of the adaptation of the year's biggest film. Besides the material being serialized from the **MARVEL SUPER SPECIAL**, there is a splash page by Bill Sienkiewicz and pinups by Williamson. The cover is by Sienkiewicz. [6/14-7/5]

SAVAGE SWORD OF CONAN No. 92, September. "The Jeweled Bird" is by Michael Fleisher, John Buscema, Bob Camp, Armando Gil and Dave Simons. Conan travels with a dealer in oddities to a land of lost giants in search of living creatures that have been turned to diamond, but he encounters an old foe he thought was dead. Plus, an Ernie Chan portfolio of Conan drawings, and a frontispiece by Kerry Gammill. Bob Larkin did the cover. [6/14-7/5]

THOR No. 336, October. "Of Gods And Men" is by Alan Zelenetz and Herb Trimpe. Tired of competing with the heroes in New York, Captain Ultra claims Chicago as his own, and battles Thor for the right to protect its citizens. Also, "A Distant Music" is by Zelenetz, Ernie Chan and Vince Colletta. Sif and Thor part, as she returns to Asgard. Bob Layton did the cover. [6/14-7/5]

U.S. 1 No. 6, October. "Iron Mike, King Of The Bike" is by Al Milgrom, Frank Springer and Mike Esposito. Since Wide Load Annie's battles with the local bank are partly his fault, Ulysses tries to calm her down by taking her on the road with him. Mike Golden did the cover. [6/14-7/5]

THE AVENGERS No. 235, October. "I Want To Be An Avenger" is by Roger Stern, Al Milgrom and Joe Sinnott. The team celebrates their twentieth anniversary with a new logo, Spider-Man's application for membership, and a crisis at the Pegasus Project. Milgrom and Sinnott did the cover. [6/21-7/12]

BLIP No. 7, August. Besides the usual video news and reviews, a strip is featured. "Who Will Stop The Hulk??" is a six page story by Dan Koeppel and Al Milgrom, with Greenskin learning to play the new Parker Bros. **Hulk** videogame cartridge. The cover is by Ron Zalme. [6/21-7/12]

CLOAK AND DAGGER No. 1, October. "Chapter One: The Priest" is by Bill Mantlo, Rick Leonardi and Terry Austin. The duo find a place of shelter in a church on 42nd street, but the pastor is troubled about the sanctuary he may be giving them and their mission. Leonardi and Austin did the cover. [6/21-7/12]

CONAN THE BARBARIAN No. 151, October. "Vale of the Half Men" is by Michael Fleisher, John Buscema and Ernie Chan. Conan encounters a bizarre race. The cover is by Buscema. [6/21-7/12]

G.I. JOE, A REAL AMERICAN HERO No. 16, October. "Night Attack" is by Larry Hama, Michael Vosburg and Jon D'Agostino. Cobra's latest scheme takes them to the Treasury Building in Washington where the Joes are there to stop a plan to murder millions. Vosburg and D'Agostino did the cover. [6/21-7/12]

THE INCREDIBLE HULK No. 288, October. "Yellow Fever" is by Bill Mantlo, Sal Buscema and Jim Mooney. Thunderbolt Ross joins the Leader in reviving the Abomination for an attack on the Hulk. The cover is by Al Milgrom. [6/21-7/12]

MARVEL AGE No. 7, October. Articles in this issue cover the Marvel Annuals, **MACHINE MAN, FALCON, AND MICRONAUTS/X-MEN** Limited Series, **MARVEL TAILS**, and new talent. Butch Guice and Bob Wiacek did the cover. [6/21-7/12]

MARVEL TALES STARRING

SPIDER-MAN No. 156, October. "The End of Spider-Man" by Stan Lee and Steve Ditko is reprinted from **AMAZING SPIDER-MAN** #18. The cover is by Ditko. [6/21 7/12]

POWER MAN AND IRON FIST No. 98, October. "Peril From The Past" is by Kurt Busiek, Ernie Chan and Andy Mushynsky. The return of Shades and Commanche with new, improved powers. Chan did the cover. [6/21-7/12]

ROM No. 47, October. "One Man's Toys Are Another Man's Terror" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. Surrounded with more Dire Wraiths, Rom battles the off beat robot known as Brynocki. [6/21-7/12]

THE UNCANNY X-MEN No. 174, October. "Romances" is by Chris Claremont, Paul Smith and Bob Wiacek. Scott announces his wedding following the resolution of Wolverine's. The cover is by Smith. [6/21 7/12]

ALPHA FLIGHT No. 3, October. In a story written and drawn by John Byrne, we learn about Marrina's past. Byrne also did the cover. [6/28-7/19]

CAPTAIN AMERICA ANNUAL No. 7, October. Peter Gillis, Brian Postman and an inker give us Aquarian, the shaper and agents of A.I.M. in the story of the end of the Cosmic Cube. [6/28-7/19]

COYOTE No. 3, August. In a story by Steve Englehart and Steve Leialoha, Coyote and the Shadow Cabinet battle the Djinn and his band of drug-crazed assassins. Leialoha did the cover. [6/28-7/19]

THE DEFENDERS No. 124, October. Story by J. Marc De Matteis, Don Perlin and Kim DeMulder. News about the Elf and the Tribunal that leads to the end of the Defenders. [6/28-7/19]

FANTASTIC FOUR No. 259, October. "The Destruction of the Fantastci Four" is by John Byrne. Doctor Doom and Terrax vs. the FF and the Silver Surfer, and the bad guys win. Byrne did the cover, too. [6/28 7/19]

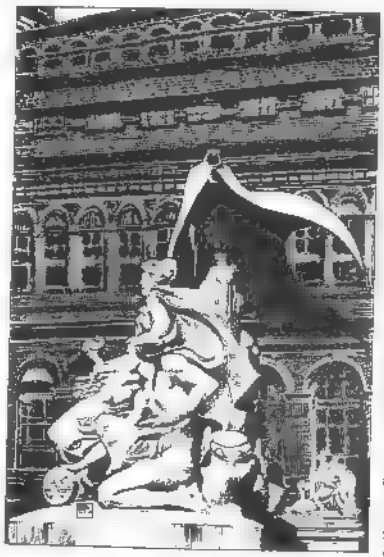
IRON MAN No. 175, October. "Iron Man Vs. S.H.I.E.L.D." is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Rodney wants the extra suits of armor that Nick Fury is after, while Tony Stark has lost his company, his memory, and himself. [6/28-7/19]

MARVEL SUPER SPECIAL No. 28, October. "Krull" is by David Michelinie Bret Blevins and Vince Colletta. Prince Colwyn and Princess Lyssa are the stars of another movie to appear as a Marvel comic, with magicians and warriors battling the alien invasion of the planet Krull. [6/28-7/19]

MARVEL TEAM-UP No. 134, October. "Boy's Night Out" is by Bill Mantlo, Ron Frenz and Mike Esposito. Jack Of Hearts teams with the Wall Crawler. Plus the secret of Marcy Kane. [6/28-7/19]

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE No. 10, October. The latter part of the "S"s are here with **S.H.I.E.L.D.** through **Sub-Mariner.** Artists include John Byrne, Frank Miller and Jim Starlin. The cover is by Ed Hannigan and Joe Rubinstein. [6/28-7/19]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 83, October. "Delusions" is by Bill Mantlo, Al Milgrom and an inker. Spidey's plans for a relationship with Black Cat come to a head. Plus the Punisher blows away a group of nuns for talking too loud in a hospital zone. [6/28-7/19]



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Bill Sienkiewicz cover for the MOON KNIGHT SPECIAL EDITION

STAR WARS No. 76, October. "Artoo Stands Alone" is by Jo Duffy, Ron Frenz and Tom Palmer. The only chance that Lando Calrissian has in the Empire's citadel on Gamander is a rescue by R2D2. Luke and the Princess are still looking for Han Solo, not realizing that they found him two weeks ago in **RETURN OF THE JEDI #1.** Tom Palmer did the cover. [6/28-7/19]

WHAT IF? No. 41, October. "What If The Sub-Mariner Had Not Lost His Memory?" is by Alan Zelenetz, Mark Silvestri and an inker. A different version of the power struggles betwen Namor and his cousin, Prince Byrrah. [6/28 7/19]

DAREDEVIL No. 200, November. "Redemption" is by Denny O'Neil, William Johnson and Danny Bulandi. DD returns from Dark Wind's island for a final confrontation with Bullseye in a familiar old gym where Matt's father once fought. John Byrne and Terry Austin did the cover. [7/5-7/26]

DAZZLER No. 29, November. "Fame" is by Jim Shooter, Frank Springer and Vince Colletta. Dazzler finally hits the charts—but discovers that being famous ain't all it's cracked up to be. Bill Sienkiewicz did the cover. [7/5-7/26]

THE FALCON No. 1, November. "Winners and Losers" is by Jim Owsley, Paul Smith and Vince Colletta. After fifteen years as a supporting player, Sam Wilson finally gets a magazine of his own and stars in a "contemporary drama." Paul Smith did the cover. [7/5-7/26]

KING CONAN No. 19, November. "Bones and a Blade" is by Alan Zelenetz, Mark Silvestri and Rudy Nebres. Conan attempts a rescue of Queen Zenobia from the clutches of the pirate named Iron Bones. Michael Kaluta did the cover. [7/5-7/26]

MOON KNIGHT SPECIAL EDITION No. 1, November. This new Baxter-paper three issue mini-series begins with reprints from **THE HULK! #13** and **14:** "The Big Blackmail" and "Countdown To Dark," both by Doug Moench and Bill Sienkiewicz. Sienkiewicz contributes a portfolio and the cover. [7/5-7/26]

THE NEW MUTANTS No. 9, November. This issue is by Chris Claremont, Sal Buscema and Tom Mandrake. Rahne is worshipped by starnge people and the team fights in the Arena of Death. Bob McLeod did the cover [7/5-7/26]

THE THING No. 5, November. "With Friends Like These..." is by John Byrne, Ron Wilson and Hilary Barta. The Puppet Master, with Thing in his control, watches his pawn battle Spider-Man, Wonder Man and She-Hulk. Wilson and Al Milgrom did the cover. [7/5-7/26]

THE AMAZING SPIDER-MAN No. 246, November. "The Daydreamers" is by Roger Stern, John Romita, Jr. and Dan Green. While the Black Cat is winning in Monaco, Jameson is punching Spider-Man in the puss. The Watcher appears. Romita Jr. did the cover. [7/12-8/2]

CAPTAIN AMERICA No. 287, November. "Future Shock" is by J. Marc De Matteis, Mike Zeck and John Beatty. Captain America battles Deathlok. Zeck and Beatty did the cover. [7/12-8/2]

THE FURTHER ADVENTURES OF INDIANA JONES No. 11, November. "The Fourth Nail, Part 1" is by David Michilinie, Kerry Gammill and Sam de la Rosa. A two-parter starts with the search for an ancient artifact. Gammill did the cover. [7/12-8/2]

HAWKEYE No. 3, November. "Beating the Odds" is by Mark Gruenwald and Brett Breeding. The origin of Mockingbird is featured while Hawkeye faces Oddball. Gruenwald and Bob Layton did the cover. [7/12-8/2]

IRON MAN ANNUAL No. 6, November. "In Death, What Dreams May Come?" is by Peter Gillis, Luke McDonnell and Roy Richardson. James Rhoads is trapped and the pawn of two groups of super-beings: the Eternals and the Deviants. McDonnell did the cover. [7/12-8/2]

MICRONAUTS No. 55, November. "Huntarr Hunts Alone" is by Bill Mantlo, Butch Guice and Kelly Jones. On a repressive Homeworld, Huntarr looks for his mom and sister. Guice did the cover. [7/12-8/2]

MOON KNIGHT No. 34, November. "Primal Scream" is by Tony Isabella and Beau Hampton. Street kids are infected by a toxin which makes them strong—and crazy. Bill Sienkiewicz did the cover. [7/12-8/2]

THE RETURN OF THE JEDI No. 2, November "The Emperor Commands" is by Archie Goodwin, Al Williamson and Carlos Garzon. Part two of the adaptation, plus pin-ups. Bill Sienkiewicz did the cover. [7/12-8/2]

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THE SAGA OF CRYSTAR, CRYSTAL WARRIOR No. 4, November. "Tell Us a Story, Daddy" is by Mary Jo Duffy, Ricardo Villamonte and Dave Simons. Crystar and his minions are exiled from Crystalium—for all time. Mike Golden did the cover painting. [7/12-8/2]

THE SAVAGE SWORD OF CONAN No. 93, October. "World Beneath The Mist" is by Michael Fleisher, John Buscema and Rudy Nebres. Captain Bor'Agh Sharag returns. Michael Kaluta did the cover. [7/12-8/2]

THOR No. 387, November. "Doom" is by Walt Simonson. Thor's world is shaken up. Simonson did the cover. [7/12-8/2]

EPIC ILLUSTRATED No. 20, September. In this issue: "Chuntarr the Undaunted" by Roger Stern and Victor de la Fuente; "The Sacred and the Profane" by Dean Motter and Ken Steacy; plus the concluding installments of "Last of the Dragons" by Denny O'Neil, Carl Potts and Terry Austin and "Generation Zero" by Archie Goodwin and Pepe Moreno. [7/15-8/4]

THE AVENGERS No. 237, November. "Meltdowns and Mayhem" is by Roger Stern, Al Milgrom and Joe Sinnott. While Spidey is trying to join the team for the grand a week salary, the team faces Rhino, Moonstone, Blackout and Electro. Milgrom and Sinnott did the cover. [/19-8/9]

BLIP No. 8, November. More video mania. [7/19-8/9]

CLOAK AND DAGGER No. 2, November. The second in the limited series is by Bill Mantlo, Rick Leonardi and Terry Austin. Cloak and Dagger take on a Tylenol killer. Leonardi and Austin did the cover.[7/19-8/9]

CONAN THE BARBARIAN No. 152, November. "The Dark Blade of Jergal Zadh" is by Michael Fleisher, John Buscema and Ernie Chan. Conan has the greatest sword of all time in his possession—but it's not being very kind to him. Michael Golden did the cover. [7/19-8/9]

G.I. JOE, A REAL AMERICAN HERO No. 17, November. "Loose Ends" is by Larry Hama, Mike Vosburg and Jon D'Agostino. To protect Scarface, Snake Eyes must stop Kwinn the Eskimo [7/19-8/9]

THE INCREDIBLE HULK No. 289, November. "AIM For the Top" is by Bill Mantlo, Sal Buscema and Joe Sinnott. The Hulk is in the hands of AIM, the Abomination and Modok—all because of Thunderbolt Ross. 'al 'milgrom did the cover.[7/19-8/9]

MARVEL AGE No. 8, November. The feature article is on the **NIGHTCRAWLER** limited series. [7/19-8/9]

MARVEL FANFARE No. 11, November. "Back in the U.S.S.R." is by Ralph Macchio and George Perez. The Black Widow searches for her old friend Ivan. Perez did the cover. [7/19-8/9]

MARVEL TAILS No. 1, November. A return to the days of super-funny animals begins with Peter Porker, the Spectacular Spider-Ham in "If He Should Punch Me" by Tom DeFalco, Mark Armstrong and Joe Albelo. Also featured: Goose Ride by Steve Mellor and Hulk Bunny. Marie Severin did the cover. [7/19-8/9]

MARVEL TALES STARRING SPIDER-MAN No. 157, November. "Spidey Strikes Back" is by Stan Lee and Steve Ditko, and is reprinted from **AMAZING SPIDER-MAN #19.** Ditko Did the cover. [119-8/9]

POWER MAN AND IRON FIST No. 99, November. "This Deadly Secret..." is by Kurt Busiek, Ernie Chan and Andy Mushynsky. Coleen Wing and Misty Knight fight their own battle. Ron Wilson and Bob Wiacek did the cover. [7/19-8/9]

ROM No. 48, November. 'Renunciation" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. It Looks as if Rom is vacating Earth because of the Dire Wraiths. Bill Sienkiewicz did the cover. [7/19-8/9]

THE UNCANNY X-MEN No. 175, November. "From the Ashes" is by Chris Claremont, Paul Smith and Bob Wiacek. Another double sized anniversary issue in which Dark Phoenix returns? Smith did the cover. [7/19-8/9]

ALPHA FLIGHT No. 4, November. "Resolutions" is by John Byrne. Sub-Mariner and the Invisible Girl guest-star as Marrina's origin is revealed. Byrne also did the cover. [7/26-8/16]

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THE DEFENDERS No. 125, November. "Hello, I Must Be Going" is by J. Marc De Matteis, Don Perlin and Kim DeMulder. The old (dis)order changeth, as the current Defenders break up to save the world, paving the way for a new line-up. Plus, Hellcat and Son of Satan tie the knot, the Mutant returns and Mad Dog debuts. Double-sized issue. Bill Sienkiewicz did the cover. [7/26-8/16]

DREADSTAR No. 6, September. "Siege" is by Jim Starlin. The Instrumentality throws a planetary roadblock in front of Vanth and party. The back-up is "The Interstellar Toybox" By Berni Wrightson. Starlin did the cover. [7/26-8/16]

FANTASTIC FOUR No. 260, November. "When Titans Clash" is by John Byrne. Invisible Girl, the Thing and the Torch take on Dr. Doom while the Silver Surfer contends with Terrax. Byrne did the cover. [7/26-8/16]

IRON MAN No. 176, November. "Turf" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Tony Stark and James Rhoads try to reinforce lines of demarcation. McDonnell and Mitchell did the cover [7/26-8/16]

KRULL No. 1, November. The adapta-

tion of the film is reprinted in the first of two parts by David Micheline, Bret Blevins and Vince Colletta. Prince Colwyn of the planet Krull battles the savage Slayers and their beast. Blevins did the cover. [7/26-8/16]

MARVEL TEAM-UP No. 135, November. "Down Deep in Darkness" is by Bill Mantlo, Chris Claremont, Ron Frenz and Mike Esposito. Spider-Man teams up with Ariel to battle Morlocks. Frenz did the cover. [7/26-8/16]

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE No. 11, November. This issue covers everything from **Subterraneans** to **Ursa Major**, and Brian Bolland is among the contributors. Ed Hannigan and Joe Rubinstein did the cover. [7/26-8/16]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 84, November. "Kidnapped" is by Bill Mantlo and Dave Simons. Spider-Man searches for a kidnapped infant. [7/26-8/16]

STAR WARS No. 77, November. "Chanteuse of the Stars" is by Mary Jo Duffy, Ron Frenz and Tom Palmer. Leia has to entertain with her singing—which isn't good. Frenz and Palmer did the cover. [7/26-8/16]

THOR ANNUAL No. 11, November. "The Saga of Thor" is by Alan Zelenetz, Bob Hall and Vince Colletta. A retelling of the major occurances in the lives of Thor and Don Blake. The Origin of Mjolnir is also featured. Hall did the cover. [7/26-8/16]

DC COMING COMICS

THE DC SAMPLER No. 1, October. A free sample comic featuring double-page promotional artwork for many of DC's magazines. Ed Hannigan and Dick Giordano did the cover. [6/7-6/30]

AMETHYST, PRINCESS OF GEMWORLD No. 6, October. "Last Good

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byes" is by Dan Mishkin, Gary Cohn and Ernie Colon. Amy returns to Gemworld with a message to not expect her back for a long time. Colon inked the cover pencilled by George Perez. [6/14-7/7]

ARAK/SON OF THUNDER No. 26, October. "The Lady or the Lioness" is by Roy and Dann Thomas, Ron Randall and Alfredo Alcala. Arak and Saturicus begin the journey back to Byzantium. Randall did the cover. [6/14-7/7]

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THE BEST OF DC No. 41, October. This issue features **Sugar and Spike** and these stories are included: "Two Little Davids Take on One Big Goliath," "Pint-Size Human Flies?", "The Monster," "Pillow Pictures," "Who's Throwing This Party?" "The Grown-Up Toy Boat," "A Study in Science Friction," "The Egg," "The Day The World Turned Upside-Down," "The Crazy Mixed-Up Hamburgers." All stories and art are by Sheldon Mayer, who also did the cover. [6/14-7/7]

BLACKHAWK No. 263, October. "Only One Survived" is by Mark Evanier and Dan Spiegle. Domino and Blackhawk have a showdown and the War Wheel's rampage continues. Gil Kane did the cover. [6/14-7/7]

DC COMICS PRESENTS No. 62, October. "Born on the Fourth of July" is by Bob Rozakis, Dan Mishkin, Irv Novick and Dave Hunt. The Consititution and the Declaration of Independence are stolen and Superman is too busy to retrieve them, so the Freedom Fighters return from Earth-X. Gil Kane did the cover. [6/14-7/7]

THE FURY OF FIRESTORM No. 17, October. "On Wings of Fire" is by Gerry Conway, Pat Broderick, George Tuska and Rodin Rodriguez. Firestorm finds himself in the dark—literally—with Ronnie Raymond and Martin Stein. How? Broderick and Dick Giordano did the cover. [6/14-7/7]

JUSTICE LEAGUE OF AMERICA No. 219, October. "Crisis in the Thunderbolt Dimension" is by Roy Thomas, Chuck Patton and Romeo Tanghal. The JLA and JSA are mowed down by -could it

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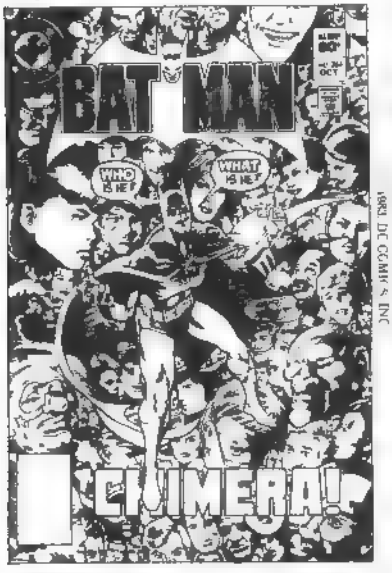
be?—Johnny Thunder's normally gentle Thunderbolt Oscar. George Perez did the cover. [6/14-7/7]

RONIN No. 2, October. "Book Two" is by Frank Miller. The feudal demon is loose in the future. Miller did the cover. [6/14-7/7]



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WONDER WOMAN No. 308, October. "Heritage" is by Dan Mishkin and Don Heck. The Black Canary is possessed and the Elongated Man aids Wonder Woman in finding out by whom and why. Ross Andru and Dick Giordano did the cover. [6/14-7/7]

BATMAN No. 364, October. "The Man of a Thousand Menaces" is by Doug Moench, Don Newton and Alfredo Alcala. Batman encounters Chimera. Ed Hannigan and Dick Giordano did the cover. [6/21-7/14]

THE FLASH No. 326, October. "Shame in Scarlet" is by Cary Bates, Carmine Infantino and Dennis Jensen. The Flash is incarcerated for the death of Professor Zoom. Infantino and Gary Martin did the cover. [6/21 7/14]

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G.I. COMBAT No. 258, October. The **Haunted Tank** stories are "Battle Zone, Eternity: Part 2, Duel of the Dead" and "The Steel Heart," both by Robert Kanigher and Sam Glanzman. The **Mercenaries** appear in "Gauntlet of Blood" by Kanigher and Vic Catan; "Fit For Combat" is by George Kashdan and Catan; and "The First Battle" is by Kanigher, Ernie Patricio and Roque. Joe Kubert did the cover. [6/21 7/14]

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GREEN LANTERN AND GREEN ARROW No. 1, October. Reprints of the GL/GA team-ups from 1971 begin with "No Evil Shall Escape My Sight," by Denny O'Neil and Neal Adams, and "Journey to Desolation" by O'Neil, Adams and Frank Giacoia. Adams provided the new cover. [6/14-7/14]

THE NEW TEEN TITANS No. 35, October. "Siege" is by Marv Wolfman, Keith Pollard and Romeo Tanghal. Robin tries to figure out who bombed Adrian Chase's home while the Vigilante continues to administer his own brand of justice. George Perez did the cover. [6/21-7/14]

THE OMEGA MEN No. 7, October. "The Way It Began" is by Roger Slifer, Tod Smith and Mike DeCarlo. The origin of the Citadel and the secret of X'Hal's son. Smith and DeCarlo did the cover. [6/21-7/14]

THE SAGA OF THE SWAMP THING No. 17, October. "And Things That Go Bump In the Night" is by Martin Pasko, Steve Bissette and John Totleben. Matt Cable and Abigal Arcane return. Tom Yeates and Steve Bissette did the cover [6/21 7/14]

SUPERMAN No. 388, October. "The Kid Who Played Superman" is by Cary Bates Curt Swan and Dave Hunt. A boy who plays Superman discovers that his fantasies are real. Gil Kane did the cover. [6/14-7/14]

WARLORD ANNUAL No. 2, October. This year's annual is by Cary Burkett, Dan Jurgens and Bob Smith. Travis finds New Atlantis populated by lizard dogs and beast men, leading into the

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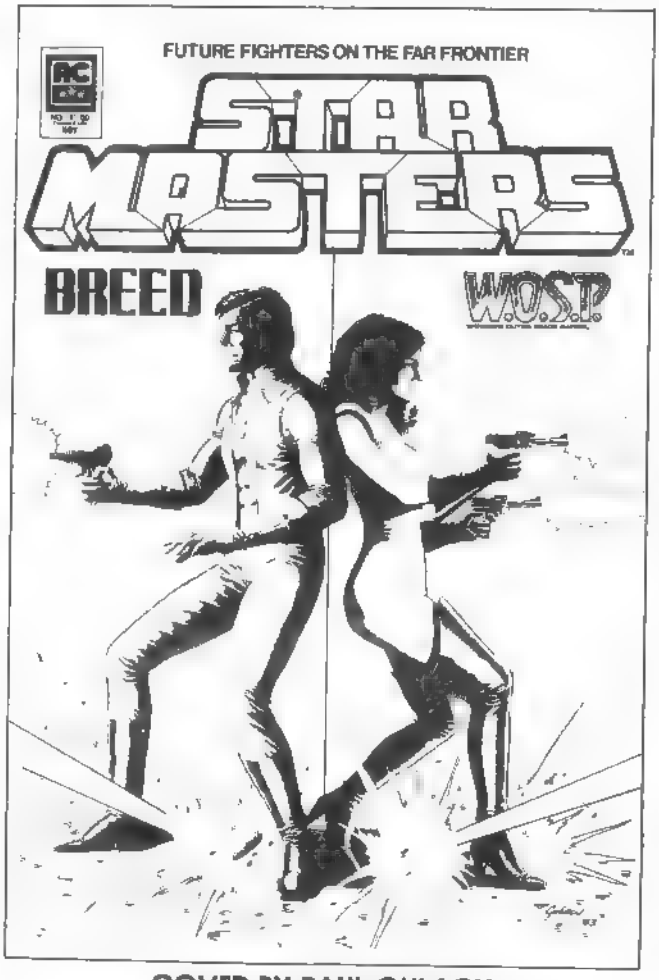

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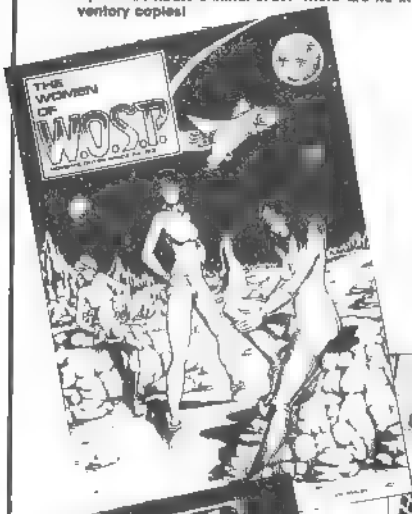

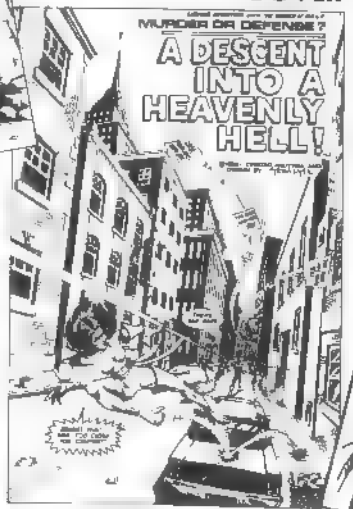

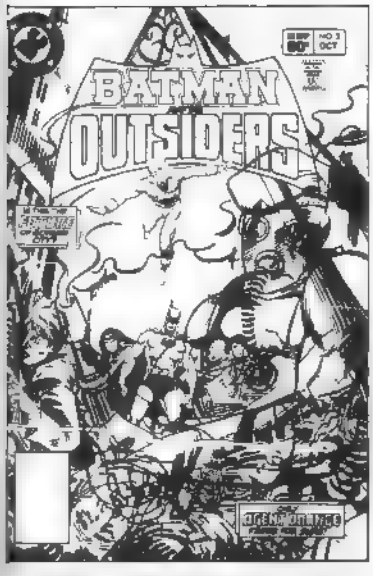

storyline of **WARLORD #74.** Jurgens and Dick Giordano did the cover. [6/21-7/14]

BATMAN AND THE OUTSIDERS No. 3, October. "Bitter Orange" is by Mike Barr and Jim Aparo. A potential mass murderer named Agent Orange unleashes a deadly gas over Gotham City. Aparo did the cover. [6/28-7/21]

THE DARING NEW ADVENTURES OF SUPERGIRL No. 12, October. "Guess Who's About to Die?" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. Supergirl, poisoned by radiation and in the clutches of the Council, must battle tiny replicas of herself with all her powers. The last Lois Lane story is "A Switch in Time" by Joey Cavalieri and Oksner. Gil Kane did the cover. [6/18-7/21]

GREEN LANTERN No. 169, October. "Off On a Tangent" is by Joey Cavalieri, Howard Simpson and Gary Martin. The **Tale of the Green Lantern Corps** is "Fun Fall" by Jack Harris, Jerome Moore and Sal Trapani. Gil Kane did the cover. [6/28-7/21]

HOUSE OF MYSTERY No. 321, October. The final issue of this, the original DC mystery book (published uninterrupted since 1951) features: "The Property is Condemned" by Dan Mishkin, Gary Cohn and Ron Randall, which features Cain, Gregory the Gargoyle and the other residents being evicted from the House; "Government Vampire" by J. Marc De Matteis and Frank Redondo; and "Can't Wait to Get Off Work" by Mishkin, Cohn and Art Geroche. Michael Kaluta did the cover. [6/28-7/21]

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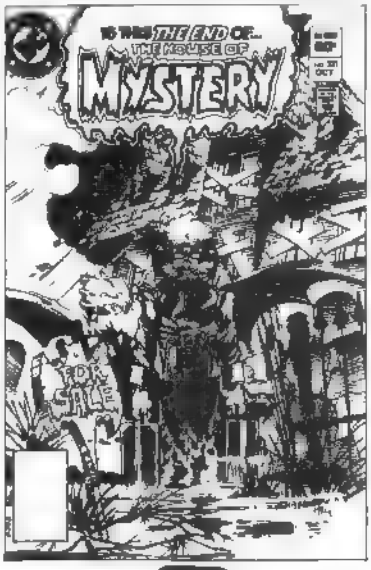
THE LEGION OF SUPER-HEROES No. 304, October. "Siege Perilous" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. With the resignation of Karate Kid and Princess Projectra, membership is short a couple and the Legion Academy members are wondering who'll be inducted. Giffen and Mahlestedt did the cover. [6/28-7/21]

SGT. ROCK No. 381, October. "Sergeant on a Wire" is by Robert Kanigher and



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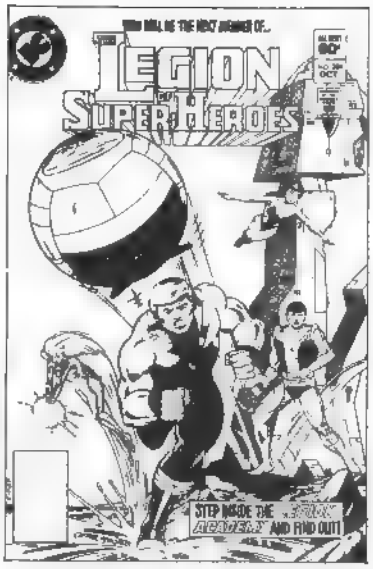

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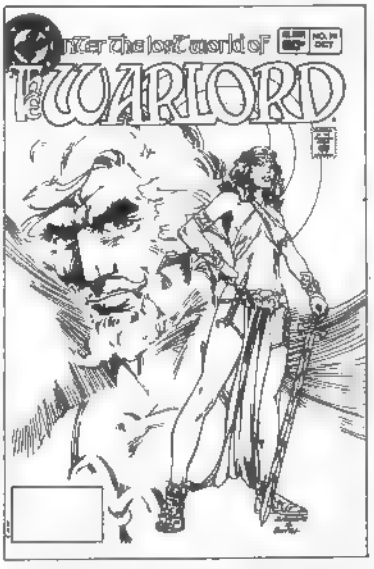
Frank Redondo. Rock is wired to a Concentration Camp doctor and must lead him to safety or be injected with deadly poison. The back-ups are by the Kubert school members. Joe Kubert did the cover. [6/28-7/21]

WARLORD No. 74, October. "Home Again, Home Again" is by Cary Burkett, Dan Jurgens and Dan Adkins. To follow up mysteries found in New Atlantis, Travis and Krystovar go back to Shamballah. The **Barren Earth** episode is called "Rescue" by Gary Cohn and Ron Randall. Jurgens and Bob Smith did the cover. [6/28-7/21]



ACTION COMICS No. 548, October. "Escape From the Phantom Zone" is by Cary Bates, Alex Saviuk, Pablo Marcos and Vince Colletta. Gil Kane did the cover. [7/5-7/26]

ALL-STAR SQUADRON No. 26, October. "Talons Across Time" is by Roy Thomas, Jerry Ordway and Mike Machlan. As if dealing with Infinity, Inc. wasn't bad enough, the All-Stars must face the Secret Society of Super-Villains from 1983. Ordway did the cover.

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[7/5-7/26]

ARION, LORD OF ATLANTIS No. 12, October. "The Lands Beyond Atlantis" is by Doug Moench, Jan Duursema and Tom Mandrake. Strange beings from other empires threaten Arion. Duursema did the cover. [7/5-7/26]

CAMELOT 3000 No. 8, October. "The Judas Knight" is by Mike Barr, Brian Bolland and Terry Austin. Which knight betrays the Round Table? Bolland did the cover. [7/5-7/26]

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DETECTIVE COMICS No. 581, October. "The Face of the Chimera" is by Doug Moench, Gene Colan and Alfredo Alcala. The battle with Chimera continues. Also, the Green Arrow stars in "Shelter From the Storm" by Joey Cavalieri, Jerome Moore and Mike DeCarlo. Colan and Dick Giordano did the cover. [7/5-7/26]

JONAH HEX No. 77, October. "Over the Wall" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Jonah's in jail and the Cane Man says he is doomed to die there. Ross Andru and Dick Giordano did the cover. [7/5-7/26]

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THE NEW ADVENTURES OF SUPERBOY No. 46, October. "The Land of the Rising Sunburst" is by Paul Kupperberg, Alex Saviuk and Kurt Schaffenberger. The Japanese movie-hero turned villain continues to terrorize Tokyo. The **Dial 'H' For Hero** story is "To Find the Master" by Bob Rozakis, Nelson Bridwell, Howard Bender and Joe Giella. Gil Kane did the cover [7/5-7/26]

SWORD OF THE ATOM No. 2, October. "A Choice of Dooms" is by Jan Strnad and Gil Kane. The Atom, caught in the diminutive world of the Amazon, fights to get loose of his captors. Kane did the cover. [7/5-7/26]

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WORLD'S FINEST COMICS No. 290, October. "The Pantheon" is by David Kraft, Ross Andru and Mike DeCarlo. In the first of a three-parter, the Pantheon, a new group of villains, debuts. Andru and Klaus Janson did the cover. [7/5-7/26]

ALL-STAR ANNUAL No. 2, November. The story is by Roy Thomas, art is by Jerry Ordway. The battle between the All Stars, the new heroes of Infinity, Inc. and the Secret Society of Super-Villains continues. Ordway did the cover. [7/12-8/2]

AMETHYST, PRINCESS OF GEMWORLD No. 7, November. "The Uninvited" is by Dan Mishkin, Gary Cohn and Ernie Colon. Prince Topaz and Lady Sapphire are getting hitched—but will the wedding go on without one? George Perez and Colon did the cover. [7/12-8/2]

ARAK/SON OF THUNDER No. 27, November. "When Dead Gods Walk" is by Roy Thomas and Ron Randall. It's Arak and Satyricus vs. most of Byzantium to grab Dyanna's fat from the fire. Randall did the cover. [7/12-8/2]

THE BEST OF DC No. 42, November. This issues spotlights Superman, and features alien encounters. Stories are "The Legion of Super-Creatures" by Otto Binder, Curt Swan and George Klein (**ACTION #326**); "The Midget Menace" by Wayne Boring and Stan Kaye (**SUPERMAN #102**); "The Thing From 40,000 A.D." by Boring (**SUPER-**

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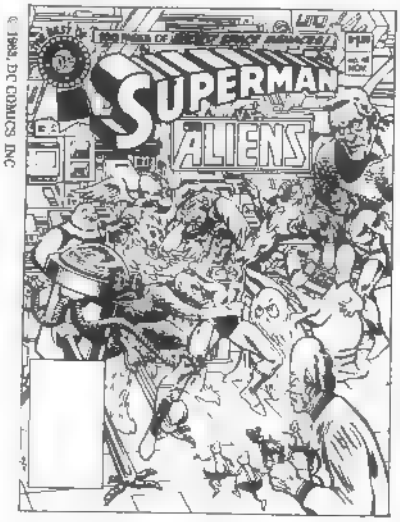
MAN #87); "The Invulnerable Enemy" by Binder, Boring and Kaye; (**ACTION #226**); "Interplanetary Circus" by Al Plastino (**SUPERMAN #145**); "Jimmy Olsen's Private Monster" (**JIMMY OLSEN #43**) by Jerry Siegel and Curt Swan, "The Creature of 1,000 Disguises" by Boring and Kaye (**ACTION #234**); "The Super-Human Bomb" by Jim Shooter and Wayne Boring (**ACTION #342**); and "A Doghouse For Superman" by Plastino (**SUPERMAN #34**). Ross Andru and Dick Giordano did the front cover; Howard Bender and Giordano did the back. [7/12-8/2]

BLACKHAWK No. 264, November. "A Long Ago Land" is by Mark Evanier and Dan Spiegle. Blackhawk follows a Nazi into a neutral territory. Also, Chop Chop solos in a story by Evanier and Will



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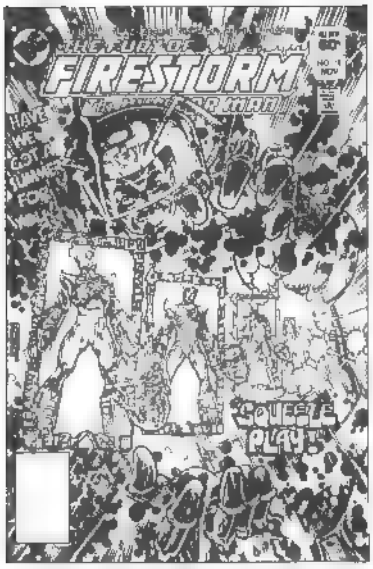


Meugniot. Howard Chaykin did the cover. [7/12-8/2]

DC COMICS PRESENTS No. 63, November. "Worlds to Conquer" is by Dan Mishkin, Gary Cohn, Alex Saviuk, Keith Giffen, Ernie Colon, Bob Smith and Gary Martin. Amethyst chases Carnelian to Earth and discovers she needs the aid of Superman. Colon did the cover. [7/12-8/2]

THE FURY OF FIRESTORM No. 18, November. "Reactor" is by Gerry Conway, George Tuska and Rodin Rodriguez. Leading into this year's annual, Ronnie is settling into his new life as he meets a new foe, Tokamak, the Human Reactor. Pat Broderick and Dick Giordano did the cover. [7/12-8/2]

JUSTICE LEAGUE OF AMERICA No. 220, November. "This issue is by Roy Thomas, Chuck Patton and Romeo Tanghal. The JLA/JSA team-up vs. the Thunderbolt gets worse when the Injustice Gang shows up. Also: the true secret origin of Black Canary. George Perez did the cover. [7/12-8/2]

THE VIGILANTE No. 1, November. The solo series begins by Marv Wolfman, Keith Pollard and Dick Giordano. The unsubtle adventures of a man who believes the law is a joke and that he must take things in his own hands for justice to prevail. Pollard did the cover. [7/12-8/2]

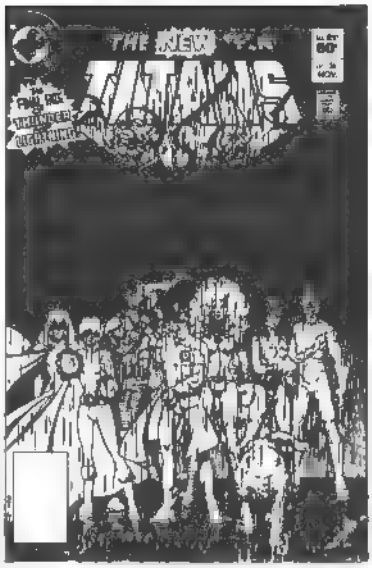
WONDER WOMAN No. 309, November. The second half of the Black Canary story is by Dan Mishkin and Don Heck. WW picks up an ally in a gypsy who's willing to leave Black Canary to a Nazi's devices. The Huntress stars in a story vs. the Earthworm by Joey Cavalieri, Tim Burgard and Rodin Rodriguez. Ross Andru and Dick Giordano did the cover. [7/12-8/2]

BATMAN No. 365, November. The conclusion of the Chimera story is by Doug Moench, Don Newton and Alfredo Alcala. Ed Hannigan and Dick Giordano did the cover. [7/19-8/9]

THE FLASH No. 327, November. "Burn Out" is by Cary Bates, Carmine Infantino and Dennis Jensen. Barry Allen is dead—and the Flash must answer to the JLA for it. Infantino and Mike DeCarlo did the cover. [7/19-8/9]

G.I. COMBAT No. 259, November. "A Trinket From Time" and "One Last Shot" are the **Haunted Tank** tales by Robert Kanigher and Sam Glanzman, with Dick Ayers inking the latter. The **O.S.S.** story is "The Sweet Taste of Death" by Kanigher and E.R. Cruz; "Don't Call Me Hero" is by George Kashdan and Marta Barnes; and "Dead Man's Bluff" is by Kashdan and Jose Matucenio. Joe Kubert did the cover. [7/19-8/9]

GREEN LANTERN AND GREEN ARROW No. 2, November. From GL #78 and 79 come "A Kind of Loving, A Way of Death" and "Ulysses Star is Still Alive" by Denny O'Neil and Neal Adams. Adams did the cover. [7/19-8/9]



THE NEW TEEN TITANS No. 36, November. In a story by Marv Wolfman, Keith Pollard and Romeo Tanghal, the Titans learn the final fate of Thunder and Lightning when they get caught out in the rain. George Perez did the cover. [7/19-8/9]

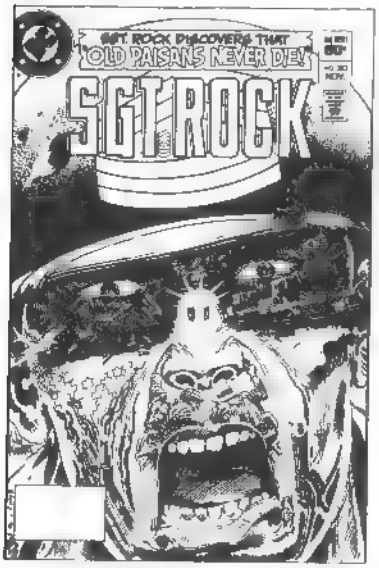
THE OMEGA MEN No. 8, November. "Jubilation" is by Roger Slifer, Tod Smith and Mike DeCarlo. Some quiet amidst the battle, as Kalista regains the crown of Euphorix. Smith and DeCarlo did the cover. [7/19-8/9]

SAGA OF THE SWAMP THING No. 18, November. The story is by Martin Pasko, the art is by Steve Bissette and John Totleben. Tom Yeates and Bissette did the cover. [7/19-8/9]

SUPERMAN No. 389, November. "Brother Act" is by Cary Bates, Paul Kupperberg, Curt Swan and Dave Hunt. Vartox returns to Earth to meet his old paramour Lana, but finds she's now involved with Superman. Gil Kane did the cover. [7/26-8/16]

BATMAN AND THE OUTSIDERS No. 4, November. "One-Man Meltdown" is by Mike Barr and Jim Aparo. The team-up with the Titans is delayed until next month. Aparo did the cover. [7/26-8/16]

THE DARING NEW ADVENTURES OF SUPERGIRL No. 13, November. "Echoes of Times Gone By" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. Linda and her landlady are having nightmares about World War II, and Supergirl gains a new costume, designed by the people making the **SUPERGIRL** film. Gil Kane did the cover. [7/26-8/16]



GREEN LANTERN No. 170, November "The Inheritance" is by Gary Cohn, Mike Sekowsky, Frank McLaughlin and Rodin Rodriguez. Gil Kane did the cover. [7/26-8/16]

THE LEGION OF SUPER-HEROES No. 305, November. "Violet's Story" is by Paul Levitz, Keith Giffen and Kurt Schaffenberger. An unusual problem with Shrinking Violet's powers result in a change in her abilities. Giffen and Larry Mahlstedt did the cover. [7/26-8/16]

THE NEW TEEN TITANS BENEFIT ISSUE No. 1, November. "Plague!" is by Marv Wolfman, George Perez and Dick Giordano.The anti-drug book produced earlier this year by Keebler Company and DC Comics, in cooperation with The President's Drug Awareness campaign is reissued on Mando paper for the fan market. Perez and Giordano did the cover. [7/26-8/16]

SGT. ROCK No. 382, November. "Old Paisans Never Die" is by Robert Kanigher and Frank Redondo. Rock finds an old Italian partisan won't give up the fight. Back up stories are by the Kubert School students. Kubert did the cover. [7/26-8/16]

STAR RAIDERS GRAPHIC NOVEL No. 1, November. Elliot S! Maggin and Jose Luis Garcia-Lopez present a tale of rip-roaring spacemen who defend the galaxy from the evil Zylons. This first of

DC's Graphic Novels is $5.95 for 64 pages. Garcia-Lopez also did the cover. [7/26-8/16]

THRILLER No. 1, November. "The Seven Seconds" is by Robert Loren Fleming and Trevor Von Eeden Who or what—is Thriller? This mystery and adventure-filled first issue will introduce the characters and reveal the secrets of Thriller—or will it? Von Eeden did the cover. [7/26-8/16]

WARLORD No. 75, November. "All Dreams Must Pass" is by Cary Burkett, Dan Jurgens and Dan Adkins. Saaba's sinister plan is revealed as Morgan learns the reason behind the Atlantean attack. Jurgens did the cover. [7/26-8/16]

ACTION COMICS No. 549, November. "Superman Meets the Zod Squad" is by Marv Wolfman and Gil Kane. Superman teams with four Phantom Zone villains to battle the evil Vrangs that once conquered Krypton. Kane did the cover. [8/2-8/23]

ALL-STAR SQUADRON No. 27, November. In a story by Roy Thomas, Richard Howell and Larry Houston, Dr. Fate enters the Dark Dimension to battle Kulak, only to discover he is battling his old comrade, the Spectre! Jerry Ordway did the cover. [8/2-8/23]

ARION, LORD OF ATLANTIS No. 13, November. A story by Paul Kupperberg, Jan Duursema and Tom Mandrake features the warrior-sorcerer battling an invasion of Atlantis. Duursema also did the cover. [8/2-8/23]

CAPTAIN CARROT AND HIS AMAZING ZOO CREW No. 20, November. The final issue (for a while, at least) is a book length story by Roy Thomas, E. Nelson Bridwell, Joey Cavalieri, Rick Hoberg and an inker. The Animal Adventurers are caught in a fight between The Changeling and the Flash's old foe, Gorilla Grodd. Plus, the Little Cheese makes a return appearance. Hoberg did the cover. [8/2-8/23]

DETECTIVE COMICS No. 532, November. In a story by Doug Moench, Gene Colan and Bob Smith, Batman finally takes Jason Todd out on a case as his partner, and they face Poison Ivy. Green Arrow battles the Suvivalist in the backup by Joey Cavaheri and Jerome Moore. [8/2-8/23]

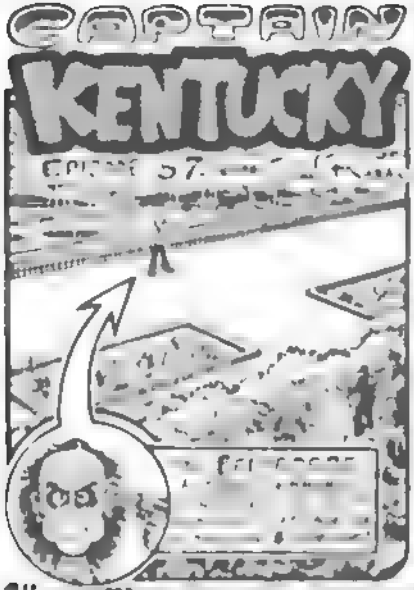
THE FURY OF FIRESTORM ANNUAL No. 1, November. This special is by Gerry Conway, Rafael Kayanan and an inker. Dozens of plot threads are tied up as the secrets of Ronnie's past life, his parents, several of his enemies, and the sinister 2000 Committee are revealed Pat Broderick and Dick Giordano did the cover. [8/2-8/23]

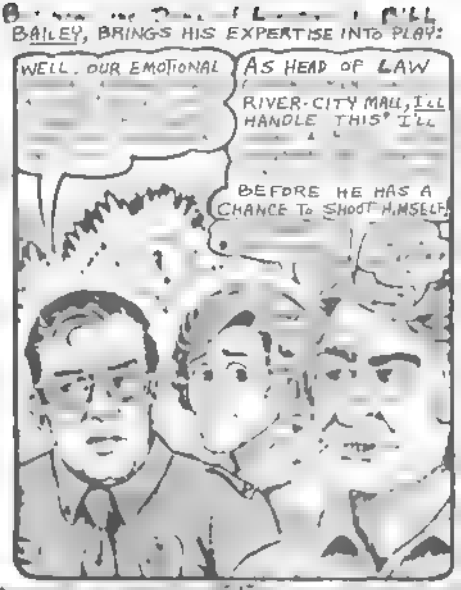
JONAH HEX No. 78, November. "Man of Two Bloods" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Helping an indian youth track the men who slaughtered his tribe, Jonah is unaware that he is being tracked by bounty hunters. [8/2-8/23]

THE NEW ADVENTURES OF SUPERBOY No. 47, November. "Secret of Sunburst" is by Paul Kupperberg, Alex Saviuk and Kurt Schaffenberger. The teen of Steel battles the Japanese movie hero-turned-villain. The **Dial 'H' For Hero** story is "The Master's Plan" by E. Nelson Bridwell, Bob Rozakis, Howard Bender and Dave Hunt. Gil Kane did the cover [8/2-8/23]

SWORD OF THE ATOM No. 3, November. "Mourning's End" is by Jan Strnad and Gil Kane. Jean arrives in South America to search for Ray, and The Atom prepares to lead a revolution in the barbaric world he has been trapped in Kane did the cover. [8/2-8/23]

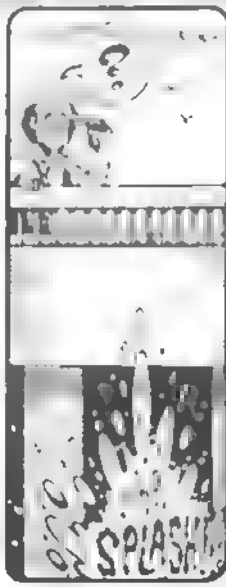
WORLD'S FINEST COMICS No. 291, November. In a story by David Anthony Kraft, Gene Colan and Bob Smith, with Batman down, Superman battles alone against the super foes of The Pantheon. [8/2-8/25]


CAPTAIN
KENTUCKY
EPISODE 57.

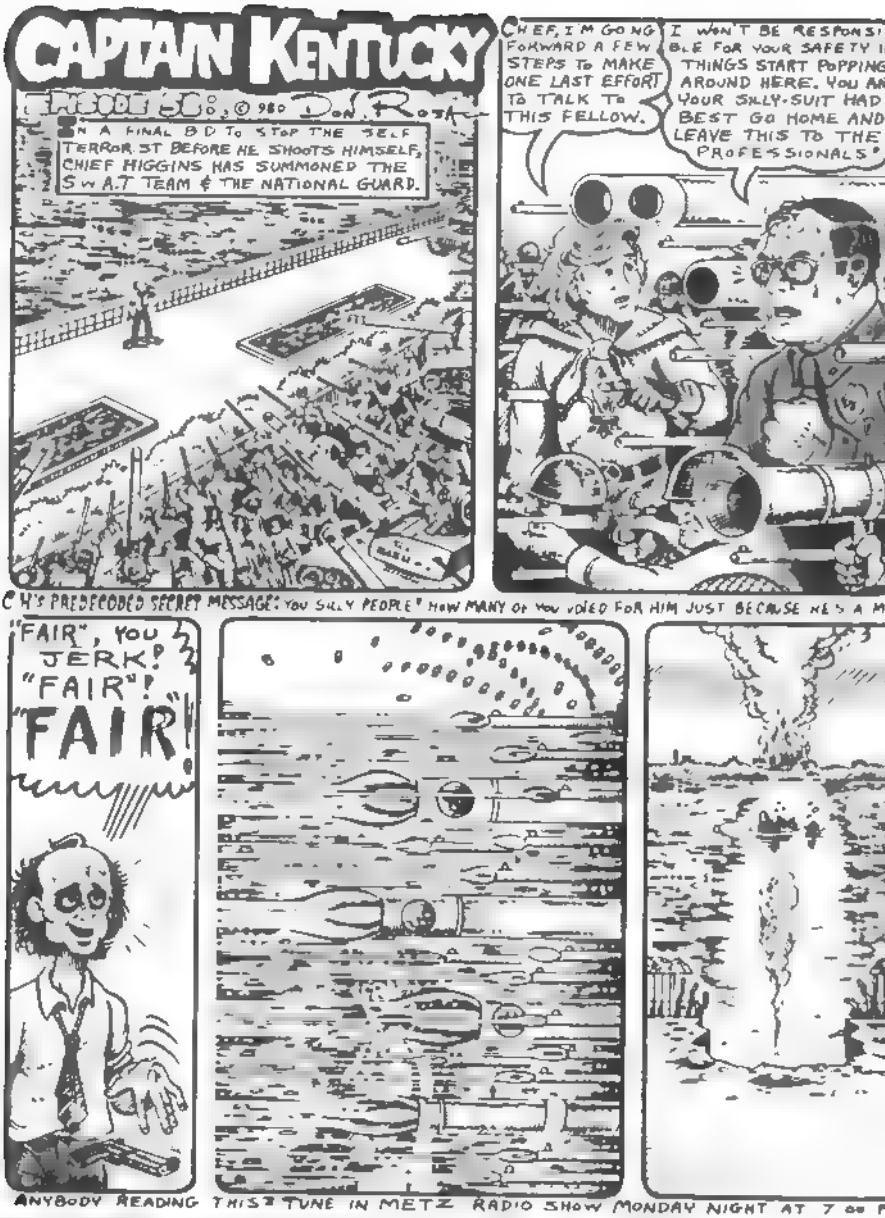

BAILEY, BRINGS HIS EXPERTISE INTO PLAY:
WELL, OUR EMOTIONAL
AS HEAD OF LAW
RIVER-CITY MALL, I'LL HANDLE THIS! I'LL
BEFORE HE HAS A CHANCE TO SHOOT HIMSELF

YAH! CHARGE! OVER THE POOL! HOOHAH! REMEMBER THE MAINE!

WAHOO! GET 'IM! OVER THE RAILING! HAWKAAA! REMEMBER THE WHATSIS!


SPLASH!

LET's Go! HAH! OVER THE HEDGE! BANZAI! REMEMBER THE ALAMO!
LPD
LPD
SMEK!
SMEK!
SMAK!
BUSINESS?
CALL THE S.W.A.T. TEAM AND THE KENTUCKY NATIONAL GUARD!


CAPTAIN KENTUCKY
PART 5: © 980 Don Rosa
IN A FINAL BID TO STOP THE SELF TERRORIST BEFORE HE SHOOTS HIMSELF, CHIEF HIGGINS HAS SUMMONED THE SWAT TEAM & THE NATIONAL GUARD.
CHEF, I'M GOING FORWARD A FEW STEPS TO MAKE ONE LAST EFFORT TO TALK TO THIS FELLOW.
I WON'T BE RESPONSIBLE FOR YOUR SAFETY IF THINGS START POPPING AROUND HERE. YOU AND YOUR SILLY-SUIT HAD BEST GO HOME AND LEAVE THIS TO THE PROFESSIONALS.
CH'S PREDECODED SECRET MESSAGE: YOU SILLY PEOPLE! HOW MANY OF YOU VOTED FOR HIM JUST BECAUSE HE'S A M
"FAIR", YOU JERK! "FAIR"! "FAIR"!
ANYBODY READING THIS? TUNE IN METZ RADIO SHOW MONDAY NIGHT AT 7 00 P

AWRIGHT, YOU MEN! TAKE AIM? BUT WAIT AND LISTEN FOR THE COMMAND TO "FIRE"!
UH LOOK, MR TERRORIST IF YOU'LL JUST DROP THE GUN, I'M SURE WE CAN ARRANGE FOR FREE ROOM AND BOARD FOR YOU AT SOME REST HOME FOR A WHILE AS YOU SAID, THEY CAN'T ARREST YOU SINCE YOU'VE PUT NO ONE IN DANGER OR FEAR
WELL, IT'S GETTING KINDA' LATE... I GUESS THAT OFFER SOUNDS FAIR
WHAT? "SOUNDS" WHAT? I CAN'T HEAR YOU!
OVIE STAR?. WELL, A GUY WOULD HAFTA' BE CRAZY TO WANT TO BE PRESIDENT THESE DAYS, ANYHOW!

GOSH CHIEF! THE TERRORIST MUSTA GOT AWAY I DON'T SEE A TRACE OF HIM!
NEVER MIND HIM! ARREST THAT OTHER NUT FOR INDECENT EXPOSURE!
M ON WHAS 840 AND HEAR C.H. SPEAK!!!

BUT YOU PEOPLE YOURSELVES BLASTED OFF ALL MY—?
GRAB HIM!!!
HM REMINDS ME IT'S ABOUT T ME I LED AN OTHER PERSONAL INVESTIGATION OF THE DERBY CITY STRIP

OPTIONAL EPILOGUE FOR SENSITIVE READERS:

ET AL

WARRIOR No. 11. This issue features conclusions to episodes of **Marvelman** by Alan Moore and Alan Davis; **V For Vendetta** by Moore and David Lloyd; **Laser Eraser and Pressbutton** by Pedro Henry and Steve Dillon; plus **The Legend of Prester John** by Steve Moore and John Stokes with prologue by John Bolton; and **The Spiral Path** by Steve Parkhouse. [July]

MARVELMAN SPECIAL No. 1, 1983. Marvelman, Young Marvelman and Kid Marvelman appear in their own magazine after a layoff of twenty years, in stories by Alan Davis, Ray Parker and Don Lawrence. Plus: Big Ben, the Man with No Time For Crime. Mick Austin did the cover. [August]

A COMIC READER

By Sam Kujava

NEXUS #1 (the black-and-white magazine version) came out in late 1981. Many columns ago, I mentioned that and said I would get back to it after reading further. The next two issues appeared during calendar year 1982, whereupon it was announced that a new **NEXUS #1** would be forthcoming, this in the familiar color comic-book format.

Half of 1983 is past and the first two color issues of **NEXUS** have been distributed, with #3 soon to arrive in comic shops across the nation.

I can't believe that this title isn't setting the stands on fire. It has a bold, innovative quality of script, art and production that easily sets it on the top of the direct-sales heap.

It is the kind of singular achievement that First, Pacific or Red Circle would love to run as their flagship title, but **NEXUS** is published by Capital Comics, right out of Madison, Wisconsin. (I'll try to hold back my regional pride, gang...)

Mike Baron writes this as if he threw the Marvel Writers' Stylebook out the window. Almost no captions and no overabundance of dialogue—just the bare bones minimum needed to move along a crackling good adventure yarn. Refreshingly tight scripts are the rule here.

Steve Rude is taking giant steps forward as the **NEXUS** artist. The early black-and-white pages evinced an over-reliance on zipatone, which looked slick, but dulled the excitement that is a necessary ingredient of comic art. Now that the title is published in color, a confident Rude allows a beautiful range of hues to bring his pen-and-ink designs to life. His covers, full-color paintings, are good and getting better.

The whole package is very attractive, thanks to the influence of editor/art director Richard Bruning. Leo Dorsheid does the actual interior coloring...tasteful but stunning, as good or better than anything **EPIC** or **MARVEL GRAPHIC NOVEL**s can boast.

Still, word reached me that advance

orders were lukewarm. Capital Comics is a small outfit, and sometimes seems to be forgotten over the more heavily-promoted Pacific, Red Circle and First companies. Was quality not enough to sell **NEXUS**?

I reasoned that once Your Typical Fan cracked the cover of this book and gave it a reading, YTF would be hooked.

Arriving at my friendly neighborhood comic shop, I surveyed the direct-sales rack and did not spy **NEXUS** among the stacks of **E-MAN, ROCKETEER** and **MIGHTY CRUSADERS**. I asked the owner to order a few copies and see how the consumers would take to it.

A few days later, copies of **NEXUS** #1 and 2 shone from the rack. Two or three days later, the books were sold out and a delighted owner was reordering. That seems to be, to me, a nice example of the direct-sales market at its best!

I refrain from telling you much about what goes on in the pages of **NEXUS**. As with anything that is this good and different, I'd like you to be as much in the dark as possible, so your surprise will be all the greater.

Go to **your** local comics shop and ask to see **NEXUS**.

It's no longer the best-kept secret in fandom.

***

If I was getting paid by the word, I'd repeat my review of the first issue of Arn Saba's **NEIL THE HORSE COMICS AND STORIES**, letter for letter, and apply it to #2. Reread the review of #1. #2 is just as wonderful, and then some.

***

Kitchen Sink Press, another Wisconsin publishing firm, brings us the best black-and-white comic magazines ever. **THE SPIRIT** and **STEVE CANYON** both reprint classic stories and art by Will Eisner and Milton Caniff, respectively. For the wealth of new and old material therein, both are cheap and would be worth twice the cover price. If there was any sense in the world, **THE SPIRIT** and **STEVE CANYON** would be on every comic fan's **must-have** list! But the sales figures are a joke compared to some pap like **OMEGA MEN**. And while plans are being discussed to release **NEW TEEN TITANS** twice each month, we'll be lucky to see four issues of **CANYON** in one year. There may not be any sense in the world, but thank God that Denis Kitchen, Cat Yronwode and Shel Dorf don't give a damn. Like my old religion teacher always said, "They'll get their reward in heaven."

***

Advance orders on the **KATY KEENE SPECIAL** have been light. Red Circle/Archie will distribute this in July. Editor Robin Snyder has culled from the vast Archie library a lovely sampler of the best of Bill Woggon's pin up queen. Though the strip is designed with the female reader in mind, I found it to be a delightful change of pace from all the killing and fighting and musclemen in most other comics. Unless fan demand exceeds dealer expectation, this reprint special will probably be the first and last. When your dealer gets this one in, why not page through it, maybe give it a try? This could-be one-shot would be a nice keepsake of a kind of gentle, charming material that isn't much done any more.

***

Last month Editor Mike and a lettercol writer spoke of the "new" Golden Age **BATMAN** story lovingly rendered by Mike Barr and Dave Gibbons in **THE BRAVE AND THE BOLD #200**. It was an excellent example of how **Batman** was once done, and could be, again.

SUPERMAN ANNUAL #9 was a sterling example of how **Superman and Batman** could be handled. Editor and writer of **WORLD'S FINEST COMICS**, take notice. The two old friends genuinely like each other, have enough smarts and sensitivity not to step on each other's toes, and exhibit great quantities of respect, warmth and humor...just like **mature adults**!

If there was any sense in the world, **B&B #200** and **SUPERMAN ANNUAL #9** would serve as excellent guidebooks to the flounderng editorial minds up at DC on how to get their two biggest and best characters back on the right track.

It's right under their noses...new stories done by talented people who can be brought back to produce top-notch work like this on a regular basis. How much do you want to bet that they'll ignore it all?

I haven't read **ARCHIE AND ME** in years. Starting with #141, the October issue, I wouldn't miss it for the world. Writer/penciller/inker Bob Bolling returns to a regular Archie book and is in fine form indeed. The story is titled "The New Teacher." In subject and tone, it is unlike **anything** I've ever seen published by Archie Comics. It is **not** overly melodramatic ..this is, after all, an Archie book, and designed for kids who want good light entertainment. But Bolling is the kind of master storyteller who sneaks in more than you would expect.

***

Recently, I recommended an upcoming **GREEN LANTERN** story,

"Counterflux." Drawn by Alex Toth, written by Robin Snyder and Keith Giffen, in the form that I saw it it was a blockbuster, a best-yet moment in GL's long career.

Since then, Snyder has left DC to shake up Red Circle. Fannish minded gnomes at DC didn't want "Counterflux" to make a dent in their great concrete god, **Continuity**, and another writer was brought in to do a rewrite. Nobody cared to ask Robin. Nobody thought to ask Keith. With that many cooks to spoil the broth, I withdraw my recommendation.

***

THE MIGHTY THOR has been awful for months. With #337, things get lively again, courtesy of writer/artist Walt Simonson. From the pages I've seen, this old book stands a good chance of getting back to the excitement and power that Lee and Kirby brought to **THOR** in the sixties! **Hurray!**

***

I generally like **SWORD OF THE ATOM #1** Gil Kane's art here makes his **ACTION COMICS** stuff look pallid. Must be because he finally has a **script** to sink his teeth into! Jan Strnad is conservative enough with the narrative to let Kane's dynamic designs sweep the reader along.

The marital difficulties of Ray Palmer and Jean Loring lend credence to my "DC is anti marriage" theory, though. I'm waiting to see if Gil and Jan can pull it off by the last issue, bring in some sort of clever twist to keep the melodrama from reaching Wolfman-esque proportions. Otherwise, this will just turn out to be another "new" DC comic, marred by bad soap opera as a substitute for real life.

***

What is Red Circle doing in the direct-sales market? If all they can manage with their heroes is a watered-down version of DC or Marvel comics, then they might as well sell **FLY** and **SHIELD** and all the rest outright to Dick Giordano or Jim Shooter and go back to publishing Archie only. Oh, the characters are promising, and the sky's the limit. But the Rich Buckler-edited material showing up in **FLY #2** and **SHIELD #2** does not bode well for the future of this company. Better stories and art than this can be found at the competition.

There may be hope. Buckler was demoted. Snyder and DuBay were promoted and supposedly given a free hand to make these characters stand on their own, in a field all their own.

Steve Ditko will be plotting and drawing **THE FLY**. Robert Kanigher is writing **Steel Sterling** and **Black Hood**. DuBay and Carmine Infantino are working on **The Comet**. People like Alex Toth and Alex Nino and Rudy Nebres are bringing class and distinction to the strips they're involved with. The publishers now have strong editors and a variety of talented writers and artists. If they have the courage to let these pros take risks and make mistakes and set new kinds of goals, then Red Circle could be more than just another company with a foot in the direct-sales market.

***

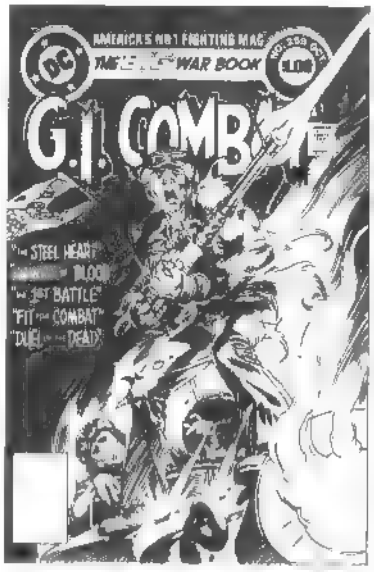
CLOAK AND DAGGER #1—A great first issue bodes well for this latest Marvel Limited Series. The characters introduced in **SPECTACULAR SPIDER-MAN** are given more space here, though they remain as cryptic and in the background, letting the "ordinary" people of downtown New York "tell" the story. Considering the way religious types are usually stereotyped in comics, Bill Mantlo's handling of a Catholic priest is remarkably sensitive. Mantlo's scripts are often uneven, due to his particular interest in the subject, how long he handles a character, or what side of bed he got out of this morning...I don't know. Here he is at his best.

Rick Leonardi's first efforts for Marvel were rotten. Somewhere along the line he has improved by leaps and bounds. Teamed here with inker Terry Austin, Rick threatens to become the next fan favorite with some very moody, affecting work.

As with the **ATOM** series, I hope that something will be resolved with the tragic characters of Cloak and Dagger in this limited series. I'd like to see these two go through some real changes, grow inwardly if not outwardly. Anything but end the tale on the same note as it began.

That's what I see as the purpose of the Marvel Limited Series.

***



G.I. COMBAT #257-259 take Jeb Stuart and his Haunted Tank crew to "Battle Zone Eternity" in an effort to shake up the format of the book and perhaps attract a few curious fans with the fantasy element. In a strip where a WW2 tank crew is haunted by the ghost of a civil-war general, I guess anything is possible, including time travel back to the era of Attila the Hun. Editing and writing do not falter, and Sam Glanzman's art seems even more inspired than usual. He must have enjoyed the change of pace from military hardware and European battlefields to barbarians and horses and beautiful warrior maidens.

Three-part specials will follow this **Haunted Tank** sequence, spotlighting other **COMBAT** strip stalwarts such as the Mercenaries (Soldiers of Fortune) and Kana, a remarkably restrained Ninja. The extra pages allotted is good for both the characters and their creators. It gives all involved a chance to stretch and show off their stuff to the readers.

***

I also had to ask my local comic shop owner to carry **E-MAN**. I've missed a couple of issues since the X Men parody, so I was pleasantly surprised with the latest efforts of Marty Pasko and Joe Staton. Writer Pasko seems to be restraining himself from throwing in everything including the kitchen sink, both here and on **SAGA OF THE SWAMP THING** Staton really shines as an adventure artist with a touch of humor, or is that vice versa? His last days at DC were filled with weak, hurried work. He must have been looking ahead to the opportunities at First Comics. He's at his best on **E-MAN**, and I'm looking forward to seeing how he handles the scripting in coming issues.

***

It helps if you're an Al Williamson fan. You'll buy **THE ART OF AL WILLIAMSON**, a $7 95 book from Blue Dolphin, without any say-so from me. It also helps if you love the fifties and EC Comics, if you like adventure comic strips at their best, if you enjoy fine rendering of the human form, and dote on fantasy, science fiction and any kind of cartoon imagination.

Williamson still seems like one of the new kids in town, although his comic career has spanned thirty years. He blossomed in the fifties at EC but has continued to grow as an all-around great artist and fine storyteller. This book gives you an ample sample of Al's talent. Interviews with his peers and friends illuminate the individual behind the drawing board, and a talk with the artist himself, as well as comic-book stories and comic-strip reprints, show Williamson to be as young-thinking and enthusiastic as when he entered the business as a teen-ager. His dedication and love of his craft is reflected in every word he speaks, in every line he draws. James Van Hise's compendium captures the glow of a sparkling talent.

***

Dave Gibbons draws **THE LEGION OF SUPER-HEROES ANNUAL #2**. How wonderful on the eyes! I hope this "guest artist is welcomed back often.

***

TWISTED TALES #3 continues the well-done EC evocation by editor/writer Bruce Jones. "With Honor," a very different kind of war story by Jones and artist Bill Wray, was the highlight for me. The Corben-illustrated 'Me an' ol' Rex" started off fine but ended up with a twist that took it where I did not want it to go. The idea of a kid and his pet dinosaur is too good to dismiss in one story Bruce! "Off Key' was disappointingly familiar. Though nicely drawn (and painted?) by Doug Wildey, I've seen this plot surface on some old radio show. A moot point perhaps...I just happen to listen to a lot of old radio shows, while Jones is cranking out a lot of nice short stories for his Pacific titles. One cosmic coincidence coming up...

***

THE SUPERMAN MOVIE SPECIAL does not do justice to **SUPERMAN III**, which is now playing in a theatre near you. You'll get the plot and some dialogue bits and pieces, all rather tamely rendered by Curt Swan and Sal Amendola.

I don't know if Rona Blabbit, **TCR**'s resident film critic, saw the film yet, but it is **not** what the jaded media critics like Leonard Maltin and the **SNEAK PREVIEWS/AT THE MOVIES** boys would have you believe. The special effects and flying sequences are **better** than those of the first two movies. Now that all the major plotlines involving Krypton have been tied up, we can experience one glorious, rollicking adventure picture, with monumental super-stunts that formerly were only available in comic books. Margot Kidder as Lois Lane is **out** and the movie is all the better for it. Lana Lang presents more possibilities for our hero, and for once I can imagine Clark/Kal-El falling for a girl. Lana has it, Lois doesn't.

Richard Pryor had a couple of scenes too many, that went on for far too long, as the comedian and would-be actor generally mugged and mumbled and didn't earn the enormous sum the producers paid him. The audience was there to see Superman in action, and when Chris Reeve came on the screen, it was his picture and his alone!

Some say that this is the last **Superman** movie, at least with Reeve in the title role. My feeling is, now that they've got things **right**, the time is ripe to begin work on **SUPERMAN IV**!

Have a happy summer reading and viewing .

Sam Kujava/1157 S. Fisk/Green Bay, WI/54304

EUROCOMICS

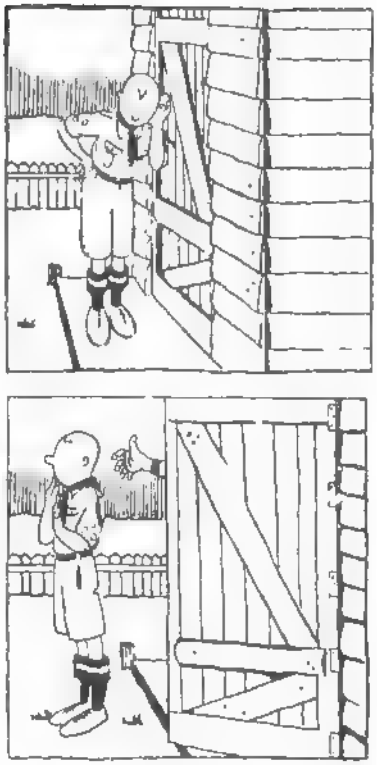
HERGE: STORY-TELLER TO TODDLERS, GENIUS TO PHILOSOPHERS

By Paulette Carroll

On February 25 of this year, a 75-year-old man was admitted to Saint-Luc hospital in Brussels. He suffered from leukemia. He died six days later; the cause of death was listed as heart failure.

His name was Georges Remi, but he was known to the world by the pen-name he had coined for himself at age sixteen—a phonetic rendering of his initials, as pronounced in his native French, R.G., or Herge. At sixteen also, he published his first comic strip, about a boy scout troop leader. Those were the days of "illustrated narratives," and inch-long paragraphs accompanied each balloon-less drawing. Herge's text is touchingly juvenile in its humor, and his attitude towards his "hero" definitely tongue-in-cheek. The totem of Totor's troop is the may-bug (**Hanneton**), an insect familiar to all European children, but hardly a glamor symbol.

Six years later, in 1929, he changed his hero's name to the one destined for world fame, and the first installment of



Tintin's preview as "Totor" in 1923

TINTIN IN THE LAND OF THE SOVIETS appeared in the children's supplement of Brussels' **VINGTIEME SIECLE** ("Twentieth Century"), a Catholic newspaper where he had, for two years, worked as a journalist (Tintin's own, rarely-exercised occupation). The change is startling, not only in format (the picture becomes more important, and the text is integrated with it both physically and semantically), but in attitude. Flawed and biased as its creator would later judge it to be (Herge had never set foot in the Soviet Union or obtained inside information), it already shows many of the qualities which were to make Tintin's reputation: there is a definite effort at documentation, at least in areas where information was readily available. Herge had not had a chance to observe Soviet behavior at home, but his Russian is genuine, and the costumes commendably accurate. Furthermore, while still present, humor now takes its permanent place in this perfect model of what I have called the "integrated strip" (see **TCR #193**): it is in an equal partnership with a much more serious and developed adventure component. Herge had come of age.

What followed was a process of refinement and sophistication: in the quality of the author's research as well as in his artistic and political awareness. For example, he did a completely revised second version of **TINTIN AU CONGO**, his next story, in part because it betrayed the embarrassingly naive colonial attitudes of his time (1930).

The facts and figures are staggering. Exclusive of his prototype Totor, Tintin's fifty-four-year career covered twenty-three albums (full-scale comic strip novels), translated into thirty-two languages, for a total circulation of over eighty-million books. They can be found everywhere in the world, including mainland China (a list of English titles available in the U.S. appears on the next page), with the sole exception of Warsaw-Pact countries—but Casterman, the original publisher, has not given up on them yet. The figures I have given include neither Herge's original scripts for animated cartoons and live-action movies, nor the complete re-workings I alluded to earlier. Nor, alas, do they include the story he was working on, at his usual perfectionist's pace, at the time of his death. The subject was to be an international ring of art forgeries, and the fate of the unfinished work is still undecided at this writing.

In English, two translations are available: the British Methuen, and the American Atlatic-Little Brown. I refer the interested reader to my "hunter's guide" in **TCR #201**. Herge's other works, **POPOL ET VIRGINIE** (for completists only), the **QUICK ET FLUPKE** series (pranks and adventures of two Brussels street urchins), and the five **JO, ZETTE, ET JOCKO** (highly recommended) have not, to my knowledge, been translated—except into Flemmish, the author's second language, on which he based the fictional "Syldavian" he created in **KING OTTOKAR'S SCEPTER**.

Impressive as Herge's material success is, it is dwarfed by the esteem his work has earned him—a moral and intellectual achievement which is all the more astounding considering the medium of his creation: the much-despised, much-maligned comic strip. His death was noted and mourned by all the major European news media, and hundreds of papers and magazines around the world; de Gaulle's famous "Tintin is my only international rival" echoed throughout the press of both hemispheres. In France, European homeland of literary culture and literary snobism, the prestigious intellectual newspaper **LE MONDE** gave almost a whole page (one-twelfth of its small weekly international edition) to Herge's work, including an article in which Michael Serres, a philosopher and Sorbonne professor, is not ashamed of calling Herge a genius, and the greatest man he has known in his life. He claims that **L'OREILLE CASSEE (THE BROKEN EAR)** taught him more about fetishism than Freud, **EMERALD** more about communication theory than all the specialized books he had read. And he asks the readers of his generation (my own): "Is there another writer you read at seven and are still reading at forty? A writer you knew through the immediacy of the visual experience, before language, and yet explicate at great length, fearing that he might be too difficult to understand?"

There isn't. Indeed, the generations who grew up with Herge were the first and, so far, the only ones to enjoy such privileges. Surely, there were many other "children's stories" before Tintin, which proved to hold a lifetime's

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Tintin's first appearance in SOVIETS (1923)

nourishment. Lewis Carroll comes to mind. But they did not reach quite so far and deeply into our earliest childhood, we could not follow them as completely at ten, nor read them to ourselves in the first grade, nor, especially, grasp them "before language." For Herge's was not an illustrated literary work a la Carroll/Tenniel; it was a medium which rested equally on word and picture, and, more essentially, on the total integration of linguistic and pictorial narration upon which the comic strip depends as a truly original art form, and which he was the first to achieve with truly popular, world-wide success.

The audiences of later artists have not yet seen their childhood favorites stand the test of time, follow them into maturity and even (for the oldest of Tintin's original fans) into old age. Those of earlier story tellers did not see their works grow with them, from their dimmest recollections to the halls of their most prestigious universities. Serres's generation was privileged with a unique experience: we won. Our parents were wrong about how our adult eyes would look upon the enchantments of our childhood. They grew with us-tolerated as amusement when we were at our mother's knee, touted as healthy moral propaganda in later years, they were finally accepted for what they were when we became adults. On our own terms. As art. We are the generation which added the comic strip to the topics accepted for the **Agregation**, one of Europe's most prestigious academic degrees. This childless man in whom Serres sees the rarest of all the attributes of greatness—**gentleness**—was the spiritual father of millions of extraordinarily fortunate youngsters; and, through their minds, he shaped an entire epoch.

Yes, we grew up with him. But the true measure of Herge's greatness lies not there. The miracle is that **he** grew up with **us**—matching and meeting our every development, the progress of our education, the maturing of our minds and sensibilities, the refinement of our artistic sensitivities not by changing, but by remaining the same. Through the years of our change, he was the enchantment we never had to give up, which could follow us wherever we chose to go—even to the pulpits of Sorbonne. We rediscovered him, as we rediscovered ourselves, in each re-reading. Story teller to the toddler and genius to the philosopher, Herge quietly and modestly accomplished in his magical new medium what no artist had ever done before him. His work is much more than a superb defense and illustration of the potential of the comic strip. It has enlarged our experience of the potential of Art.

Tintin titles available in English [with date of definitive original version]

Cigars of the Pharaoh (1955)
The Black Island (1947)
King Ottokar's Scepter (1947)
The Crab With the Golden Claws (1947)
The Shooting Star (1947)
The Secret of the Unicorn (1947)
Red Rackham's Treasure (1947)
The Seven Crystal Balls (1948)
Prisoners of the Sun (1949)
Land of Black Gold (1950)
Destination Moon (1953)
Explorers of the Moon (1954)
The Calculus Affair (1956)
The Red Sea Sharks (1958)
Tintin in Tibet (1960)
The Castafiore Emerald (1963)
Flight 714 For Sydney (1968)
Tintin and the Picaros (1976

BOOKS

By Mark Sabljak

For those who think **M*A*S*H**'s Korea was the place of the last "great war," Bill Mauldin may be nothing more than a nationally syndicated political cartoonist.

But for those of us whose fathers participated in the second world war and kept chronicles, Mauldin is the creator of Willie and Joe. If you haven't had a chance to catch their misadventures in WWII, don't miss the new book **BILL MAULDIN'S ARMY**, which compiles in 383 pages Mauldin's best single-panel cartoons.

All of these cartoons, I believe, have been printed in books before, but at $12.95, this large-sized paperback from Presidio Press gives another generation the chance to experience the humor—and the horror—of the U.S. involvement in WWII. If you don't find this book in your local store, ask. I'm afraid it's odd-sized packaging may end up isolating it. It's worth the trouble.

MAN VS. ALIEN—Perhaps one of the most used plots in science fiction has been the alien invasion of Earth. So another new book using this basic premise has to be pretty good to be worth the reading **INVASION EARTH**, by Harry Harrison, probably meets that test. Previously published in a trade paperback version, Ace has now made available a normal-sized mass-market version at $2.75.

I can't say too much about the plot, or I would give some of the books secrets away, but the basic storyline is that Earth has become the battleground between two alien races.

Harrison is a very workmanlike author: nothing fancy, just a good, solid story with very few hitches, subplots or unneeded dialogue. All of which makes this one of those books you can sit down and make good progress in one reading. One disappointing aspect of this book, though, is the interior art by Evan Ten Broeck Steadman

NUCLEAR HUMOR—Ultimately, nuclear war is not funny. But perhaps it's human nature to belittle the threat to make it easier to live with the thought that the end of the world could only be a push button away. Doing his belittling best, Skip Morrow's **THE END** used the mushroom cloud symbol—colored in pink—throughout fifty one-panel black-and-white cartoons. Morrow is good and the book is funny. At 8" by 5", this is one of those paperbacks you're going to have trouble finding, as bookstores invariably group 100 different smaller-sized cartoon paperbacks together in one messy pile. Also difficult to find will be **BIZARRE SIGHTS AND ODD VISIONS**, a 7" x 5" paperback at $3.95 with one-panel gags by Simon Bond, author of **101 USES FOR A DEAD CAT**. It's getting more and more difficult to come up with bizarre ideas, with guys like Gahan Wilson around, but Bond does a pretty good job.

HARD STUFF—Science fiction is a paperback world, but every once in a while, a major author will sneak one into hardback. L. Sprague de Camp does that with **THE UNBEHEADED KING**, at $9.95 from Del Ray/Ballantine. Camp has written a "lusty, lighthearted" romp, according to the bookjacket. I haven't had a chance to read it yet, but at 185 pages, it looks easily digestible. If Camp's book is digestible, what is Marion Zimmer Bradley's **THE MISTS OF AVALON**? At 876 pages, this retelling of the Arthurian legend, from the feminine point of view, is being given a special place on my bookshelf, waiting for a time when there are fewer little feet running around the house and no master's thesis to complete. I'm sure at $16.95, many will be waiting for this one to come out in paperback. I don't think I could hold off that long.

ANTHOLOGIES—The editorial combination of Isaac Asimov/Martin Harry Greenberg/Charles G. Waugh has put together another collection of single-theme short stories, this one **STARSHIPS** at $3.50 from Fawcett Crest. And Marion Zimmer Bradley took fantasy stories from some of the writers who inhabit her Northern California home which has come to be known as

GREYHAVEN, and entitled an anthology with that same name at $2.50 from DAW.

TOR SCORES—You may have seen the item in the **NEW YORK TIMES'** book review section about Tor Books. In the **Paperback Talk** column, Tom Doherty, who runs Tor Books, boasts about the growth of the new paperback house. From a consumer's standpoint, Doherty seems to have a lot to boast about. Tor Books are consistently well-packaged, enticing offerings. This month's selection came in the mail today and seems to be one of the strongest yet. **SHAITAN**, a novel of reincarnation by Max Erlich of **PETER PROUD** fame, is the lead title at $3 95. But the one I'm looking forward to is **THE McANDREWS CHRONICLES** by Charles Sheffield. The cover of this book probably won't grab you by the eyeballs. It's one of those standard space-station paintings that you've seen a zillion times, but it's packaged around a book whose author I gushed about a while back after he wrote **ERASMUS MAGISTER**. A scientist himself, Sheffield now tackles a novel set in the 22nd century centering on—logically—a scientist whose inventions are a bit ahead of his time. With Sheffield's grasp of the subject matter, this looks like a winner.

A MYSTERY TO ME—Avon has two recent entries in the mystery field. **NEVSKY'S DEMON**, by Dimitri Gat, continues the saga of Yuri Nevsky. And **THE DARK WIND** by Tony Hillerman follows Sergeant Jim Chee of the Navajo Tribal Police on a mission in the Southwest. In hardcover, this was named one of the "Most Natable" crime novels of 1982 by **THE NEW YORK TIMES**.

SPORTING LIFE—The wonderful world of sports offers plenty of opportunity for illustration. Doing it the right way is **HOW TO TALK BASEBALL**, a trade paperback at $6.95 from Dembner Books. Written by Mike Whiteford, this book compiles some of the wackier quotes about the game of baseball. But what makes it real special are the caricatures of Taylor Jones. They are super. Doing it the dull way is **MORE STRANGE BUT TRUE SPORTS STORIES**, with words by former comic-book and strip writer Howard Liss and rather ordinary illustrations by Joe Mathieu. At $4 95 from Random, it's great for a gift, but I wouldn't keep it.

INFORMATION CENTER

By Don Rosa

with additional entries by Mike Tiefenbacher

DAVID SEELEY—London, Ontario. I'm a big Batman fan [there's not many of us left] and was wondering whatever happened to his creator "Bob Kane," is he alive or dead, and if he's alive, does he still do any art or writing for comic books?

You write "Bob Kane" as if you're not sure he ever really existed. Of course, there's often speculation here and there that though Bob Kane is alive and well, if he ever drew **Batman** at all it wasn't for very long; he created the character and continued to receive royalties and credit for work done by his "ghosts" such as Jerry Robinson, Dick Sprang, Lew Schwartz and Sheldon Moldoff. I really don't know...but to prove he's still around I offer you the page at the end of the recent **DETECTIVE #526** (Batman's 500th appearance) containing a full-page Batman drawing with a "best wishes" message from Bob Kane. However, the fact that I've seen that forty-plus-year-old drawing before does nothing for the suspicion that, as Jim Engel and Chuck Fiala suggest in **FANDOM CONFIDENTIAL**, if Kane ever came across a pencil at a friend's home, he'd probably injure himself.

If it's not a problem, how about a complete checklist of my favorite artist, Al Williamson???

This is frustrating! For a change, I actually do have on hand a superb Al Williamson index...but if we tried to even simply list the issue numbers here it would take up two or three full pages. My suggestion is that we all purchase a copy of **THE ART OF AL WILLIAMSON**, recently published by Pacific Comics. It's by my old editor and Williamson-expert-par-excellance **James Van Hise**, and I can guarantee it will be the last word on the subject. The index included therein is based on one compiled and published by **Jim Vadeboncoeur, Jr.** some ten years ago.

What is the date that SECRET AGENT X-9 first turned into SECRET AGENT CORRIGAN in the papers???

MT: When Archie Goodwin and Al Williamson took over the strip from Bob Lubbers, the decision was made to change the strip's title to the latter in order to make X-9/Corrigan more human. So the first strip was probably their first, January 30, 1967.

What was Carl Barks' first published work???

That's an easy one. Poor Uncs Carl is being scrutinized so much nowadays that even I might start to get tired of the "hubbub" as he tells me he is. Barks' first comic is renowned as the **DONALD DUCK FOUR COLOR #9** he did with Jack Hannah in 1942. His first published drawings would have been in that "risque-humor" magazine **THE CALGARY EYE-OPENER** in 1928.

MARK RAKE—Phoenix, AZ. Could you give us a Gil Kane index???

As with the Al Williamson index, I'd hafta pass on that because it would be, as Letterman would say, "just plain big." But here is a synopsis of Kane's career:

MLJ (1941-43): Scarlet Avenger, Bentley of Scotland Yard
Street and Smith (1942): Blackstone
Prize (1942): Green Lama
Marvel (1943-44): Red Hawk, The Vision, Young Allies; (1951-54): war, horror, romance, science fiction; (1967): The Hulk, Captain America; (1970-1981) everything, purt' near

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Qualfty (1944) Candy
Holyoke (1944-45) Blue Beetle, war
Aviation Press (1945) Golden Eagle
Fox (late '40s)
DC (1951-1967) Don Caballero, Johnny Thunder, Foley of the Fightin' 5th, The Nighthawk, the Trigger Twins, Captain Comet, Hopalong Cassidy, Matt Savage, Adam Strange, Green Lantern, The Atom, Star Hawkins, Animal Man, Jon Vern, Plastic Man; (1968-71) The Hawk and the Dove, The Creeper, Captain Action, Outlaw, Teen Titans, Robin, Batgirl, Batman, The Flash, mystery; (1982-present) Superman, Green Lantern, Johnny Thunder, Rex, DC Comics Presents, et al.
Hillman (1944) Nightmare
Eastern Color (1947) Heroic
Fawcett (1949-50) westerns
Avon (1951) science fiction
Western (1961-62) Laramie, Tales of Wells Fargo, Hennessey ,
Dell (1961-62) Brain Boy, The Frogmen (1965) covers
Harvey (1965) Tiger Boy
Tower (1965-67) The Raven, Undersea Agent, NoMan, Menthor
Warren (1967) horror

When was the first comic-art portfolio published???

I am not a portfolio buyer, but my guess is it was one of those Jeff Jones

portfolios, either from "Middle Earth" or "Abyss" circa 1971

What was the first professional comics work by Sal Buscema, Vince Colletta, or Paul Gulacy???

Oh, golly, lessee...Sal Buscema started at Marvel in 1969...I'll say **SILVER SURFER #4** was one of his earliest works. Vince Colletta goes back to 1954 at Marvel, and in those days he was a penciller as well as inker, and his first work was probably on some gooey horror or romance comic of the period. And Paul Gulacy began at Marvel in 1974, perhaps on **FEAR #20.**

ANTON HERMUS--Utrecht, Holland.
In which comic book appears for the first time in history an all-Negro cast, who was the first black artist, and have you any information on the artists of ALL-NEGRO COMICS and why was that?

Huh? ...er...I'm not sure whether **ALL-NEGRO COMICS** beat **NEGRO HEROES** as the first all-Negro comic, the latter came out in "Spring" 1947. The first black artist? You mean cartoonist? Well, years ago here in **I.C.** we had a running discussion (which never was proven one way or the other) that George Herriman of **KRAZY KAT** was actually a black man who, perhaps, managed either to "pass for white" or just stay outta sight. If he wasn't the first black cartoonist, he may have been the first one with such a famous strip. (Keep in mind that many of Herriman's characters had definite Yiddish accents. MT) As for the artists on **ALL-NEGRO COMICS**, I would guess they were employed by the editor simply to produce a comic to sell to a black audience. .in other words, all things being equal, the artists and writers were probably **white** (in **those** days, anyhow).

(This very column also mentioned a few years back that famed **Phantom Lady** artist Matt Baker was black. MT)

Also, was there an all Ku Klux Klan comic or something like that for instance? Did other cultural minorities make their own comic books???

Wait, back up! You've got the wrong idea here! **These** are the days of the alternative press, with **gay comics** and so forth. I mean, **ALL-NEGRO COMICS** was not a result of black people producing comics...it was just black exploitation, I'm sure. The people over at Dell Publishing, by the same token, did not have webbed feet. I mean, what would the Ku Klux Klan do with a comic book? They can't even tell which restroom to use unless there's a little silhouette-figure on the door wearing either pants or a skirt!

(There is the possibility that some sort of propaganda sheet in the form of comics could have been produced by and for the KKK membership. The thing is that these comics would not have been produced in standard comics formats, nor distributed through normal channels, and there probably wouldn't have been a huge print run either. I've heard of a John Birch Society comic strip called **WHITE MAN**—but I've never seen it and don't expect to. MT)

In the 1947 novel HOUSEBOY by Walton Fairbank, a book concerning the lives of black people in the south, there is mention made of a "RED HOT PEPPER" comic, a black humor comic. Does this obscure comic book actually exist? The well-known Robert Overstreet—in a letter last summer—says not.

He does, does he? Ask him about **MIGHTY MAN OF KOBAR** comics. Ha. Whether anything called **RED HOT PEPPER COMICS** ever existed would be hard to say; it's obviously **not** meant to represent any "mainstream"-type comic...it's apparently (if Fairbank didn't simply invent it himself) one of those nasty li'l "underground"-type sex/porno comic booklets popular from the '20s through the '60s. But what's this preoccupation with **Negro** comics? Don't they **have** 'em in Holland?

P.S.· Please excuse my English.

I included Anton's postscript simply because I felt like publicly saying how impressed I am with **anyone** who can read or write a second language, even remotely well! Europeans don't realize how **stupid** we Americans are (or do they?) who feel perfectly content speaking one lousy little language. Anton, your English is better than many letters I get from within my own nation's boundaries'

PATRICK MARCEL—Cucq, France. I don't know what your opinion of Walt Simonson's artwork is, but mine is very enthusiastic, and I've recently attempted to draw up a checklist of his comics work. What I've come up with is enclosed. Can you do anything to catch this up???

Now, lookit, this guy's from France and he rites gooder than I does! I commend you, sir

Your Simonson index was excellent I made a scant few additions, and we'll present it here to see if the readers can help further...

Gold Key
THE TWILIGHT ZONE #50
(others?)

DC
DETECTIVE #437-443,450,469,470
SUPERBOY AND THE LEGION OF SUPER-HEROES #237
WEIRD WAR TALES #10
WEIRD WORLDS #8
STAR SPANGLED WAR STORIES #170,172,174,180
SWORD OF SORCERY #3-5
G.I. COMBAT #169
FIRST ISSUE SPECIAL #9
METAL MEN #45-52
YOUNG LOVE #125
SHERLOCK HOLMES #1
HERCULES UNBOUND #8-12

Marvel
THOR #260-271 ANNUAL #7
STAR WARS #16,49,51-63,65,66
MARVEL AND DC PRESENT THE UNCANNY X-MEN AND THE NEW TEEN TITANS #1
MASTER OF KUNG FU #24
JOHN CARTER #15
MARVEL TWO-IN-ONE #43
MACHINE MAN #6
THE SAVAGE SWORD OF CONAN #7,8,12,15-17
THE RAMPAGING HULK #1-3
MARVEL SUPER SPECIAL #3 [Close Encounters of the Third Kind]
BATTLESTAR GALACTICA #4,5,11-13,16-20,22,23
BIZARRE ADVENTURES #29
MARVEL GRAPHIC NOVEL #5 [Starslammers]
MOVIE MONSTERS #3,4

Others
SCORPION #1
THRILLING ADVENTURE STORIES #2
CREEPY #76,84,85
EERIE #96,106
ALIEN (trade paperback)
MANHUNTER, THE COMPLETE SAGA (trade paperback)

covers
METAL MEN #47-52
SWORD OF SORCERY #5
HERCULES UNBOUND #8-12
THOR #260,263-271
STAR WARS #16,49,51-62
THE UNCANNY X-MEN AND THE NEW TEEN TITANS #1
BIZARRE ADVENTURES #29
RAIDERS OF THE LOST ARK #2,3
FANTASTIC FOUR #212
PETER PARKER, THE SPECTACULAR SPIDER-MAN #54
STAR TREK #17
CONAN THE BARBARIAN #137
EERIE #106
CREEPY #103
MANHUNTER, THE COMPLETE SAGA
ALIEN
THE VARIABLE SYNDROME

Illustrations
MAGNUS, ROBOT FIGHTER #10 (May '65) on fan art page
STAR TREK CONCORDANCE
MARVEL'S GUIDE TO COLLECTING comics
THE GREY GOD PASSES
WITZEND #10
DOC SAVAGE #7
MARVEL TEAM-UP PORTFOLIO (one plate)
R E. HOWARD LONE STAR FICTIONEER #4
THE HAUNT OF HORROR Digest **#1,2**
THE HAUNT OF HORROR Magazine **#1**
AMAZING STORIES May '72
STREET ENTERPRISES BENEFIT PORTFOLIO (one plate)

Scripts
RAIDERS OF THE LOST ARK #1-3
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DRAGONFLY

COVER BY JERRY ORDWAY

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DAVID VITALI—South Meridian, CT.
I recently purchase some TEAM AMERICA solo issues without any ads inside them. I believe these was part of the giveaway that came with the toys. I like to known how many copies of this giveaway was publish since there is no mention of them in the PRICE GUIDE of their worth.

Sport always been a favorite topic of my in comic book. While there was many comic about baseball and it stars. I know none that cover football, basketball and ice hockey. And its stars. Can you name a few that you remember anything about.

HYPNOTISM was always a favorite plot device in comic book story. Example Ringmaster and the Circus of Crime in the early HULK issues. Can you list some early stories and issues from other comic company where hypnotism was used by the hero or the villain in gaining their advantages against each others. Or on unexpecting subjects.

I can't help you out with your questions, perhaps the readers can. But I'd like to commend you, also, for how well you're mastering English since coming to this country. (At least I hope that's the case.)

Or maybe you're a Bizarro...?

MICHAEL INGRASSIA-Macomb, IL.
In what comics did the "Girl Phantom" appear? Did Lee Falk ever tell stories about this character???

The only comics in which I happen to spot the "Girl Phantom" (sister of the Phantom of a century ago, according to the storyline) are the King issues of **PHANTOM #21** and **24**, and the Charlton-printed King **READING LIBRARY** edition of **THE PHANTOM, #R-06.** A fan of the **PHANTOM** newspaper strip will have to tell us whether she also appeared in that medium.

I understand that there is an issue of SUPERMAN which exists in two editions, one going to subscribers and a different issue being sold on newsstands, about 1963. Is this true?

That's a new one on me. Did it have an all-Negro cast?

80 PAGE GIANT #33 has a cover-blurb that reads "A SHOWCASE classic from the Girl of Steel's past." Why the reference to SHOWCASE?

You're reading too much into this comment on the cover of **80 PAGE GIANT #G33/ACTION #347** It's not referring to the comic title **SHOWCASE**, but to the idea that the featured reprint was good enough to put out in a showcase. Get it?

GARY FOX—London, England.
Any chance of an index to Jose-Luis Garcia Lopez's art [my choice for most underrated artist]???

I believe you have your hyphen misplaced, and we all know just how painful that can be...isn't it Jose Luis Garcia-Lopez? Anyway, in lieu of an actual index (as usual) here is a brief rundown of features he's worked on:

Charlton (1969-70): weird, romance
Warren (1972 75): horror (as Luis Garcia and Jose Garcia)
Skywald (1974-75): horror
DC (1975-present): The Atom, The Joker, Superman, Private Life of Clark Kent, Batman, Hawkman, Jonah Hex, Hercules, Batgirl, Robin, Tarzan, Star Raiders
Gold Key (1976): Starstream

Most Atlas [1970s] comics are pretty common, but in seven years I've never found a copy of GOTHIC ROMANCES...does it exist???

Yes, but as a black and white magazine with no comics (illustrated romances), not a funny book. Perhaps you've been searching for love in all the wrong places.

What is the last in the Pyramid/Jove series of SHADOW paperbacks???

I'd be ashamed of myself if I allowed a **SHADOW** paperback to slip by me...the last one I ever saw was #23, **The Death Giver**, April '78. And I only found three Jove re-releases of the earlier Pyramid editions with new Steranko covers: **#1—The Living Shadow, #9—The Romanoff Jewels, and #12 Shadowed Millions.**

While we're on the subject, has anyone ever seen any **Perry Rhodan** books re-released by Ace with new Gray Morrow covers other than the following: #6,7,8 and 10?

Which issues of TALES OF THE MYSTERIOUS TRAVELER have art and/or covers by Ditko? I don't trust Overstreet's information.

That's wise of you since I just checked his information and it's **wrong.** I checked each issue of **TOTMT** and here's a first hand report: he had nothing in #1, one story in #2, cover and one story in #3, he drew virtually all of issues #4-6, he drew one or two stories but no cover in #7-9, he again drew virtually all of #10 and 11, did only the cover of #12, and unless he did the cover of #13 (and I don't think that's his work), he had nothing in that final issue. The series ran #1-13, August '56 to June '59.

Can you index all of Ditko's, Adams' and Wrightson's work for Warren magazines???

Sure.

STEVE DITKO
CREEPY #9-16,21,24-27
CREEPY YEARBOOK (reprints) **1970, 1971**
EERIE #3-10, (reprints) **17,21,22,42**
EERIE YEARBOOK/ANNUAL (reprints) **1970,1972**

NEAL ADAMS
CREEPY #14-16,32,75
CREEPY YEARBOOK (reprints) **1970, 1971**
EERIE #7-11,53 (reprints) **#22,23,42,97, 125**
EERIE ANNUAL (reprint) **1972**
VAMPIRELLA #1,10,44 (reprint) **#19**
VAMPIRELLA ANNUAL (reprint) 1972
WARREN PRESENTS (reprint) **#6**

BERNI WRIGHTSON
CREEPY #9 (fan art),**62-64,66-71,73,75-77,83,86,87,91,95** (reprints) **103,113** [seven stories],**138**
EERIE #58,60-72
VAMPIRELLA #33 (script) **#34** (reprint) **#63**

DAN ST. JOHN—2301 Maple Avenue #5, Bloomington, MN 55431.
In 1975, a hero named "Skullkiller" appeared, written by Brendan Faulkner and drawn by Gary Terry. Then "Atom, Robot Adventurer," "The Black Cobra" and "Zar" were promised but never published. I'd like to get in touch with Gary Terry...does anyone know where I might contact him???

I can see you do have problems in contacting people, inasmuch as you mailed this letter to me in Menomonee Falls instead of Louisville! But I can't act too cocky, because I've never heard of any of these people or characters! We're two little lambs who have lost our way. "Baa" and all that.

WILLIAM CAIRNS—Levittown,NY.
Can you do a John Buscema index? A Gene Colan index???

Whew—you people are asking for indexes that I'd need federal grants to undertake! But that's good since I'm always hoping a reader will help out on these and I can present the index in a future issue. In the meantime, here are some career synopses:

JOHN BUSCEMA
Marvel (1948-50): everything; (1966-present): Hulk, Silver Surfer, Avengers, Sub Mariner, Spider-Man, Captain Marvel, Black Widow, Ka-Zar, Thor, Fantastic Four, Warlock, Conan, Howard the Duck, She-Hulk, King Conan, Savage Sword of Conan, Raiders of the Lost Ark, romance, mystery, the Golem, Man-Thing, Frankenstein, the Wizard of Oz, Dr. Doom and Sub-Mariner, Shang-Chi, Nova, Warriors Three, Captain America, Ms. Marvel, Merlin, Weird world, Illyana and Storm

Quality (1950) romance
Orbit (1950-55) crime, western, romance
Western (1953-59)- Roy Rogers, Sir Lancelot and Brian, The Deputy, Hercules, Helen of Troy, The Vikings, The 7th Voyage of Sindbad, Spartacus, Indian Chief, Red Wing, Pedro
St. John (1954) western, Desert Eagle
Ace (1955): crime
Hillman (1956): crime
Charlton (1956) Nature Boy
Ziff Davis (1950) Famous Stars
ACG (1958-60) mystery

GENE COLAN

Fiction House (1944-45): Wing Tips, Clipper Kirk, Suicide Brigade
Marvel (1948-1957): war, horror, western, romance, Sub-Mariner; (1965-1982) Iron Man, Sub-Mariner, Daredevil, the Watcher, Dr. Strange, Captain Marvel, Captain America, The Avengers, Dr Doom, the Black Widow, Tomb of Dracula, Howard the Duck, Brother Voodoo, Son of Satan, Killraven, Medusa, the Hulk, Nova
DC (1952-64) war, science fiction, Hopalong Cassidy, Rodeo Rick, Sea Devils, romance, mystery, (1981 present) Wonder Woman, Batman, Night Force
St. John (1951-53) war
Standard (1949) Real Life Comics
Orbit (1950-51) crime
Ace (1951-52) crime, horror
Lev Gleason (1951) crime, romance
Hillman (1950-51) western
Ziff Davis (1951) horror
EC (1952) war
Quality (1956) Blackhawk
Charlton (1958) western, war
Dell (1961-64) Perry Mason, Ben Casey, Burke's Law, covers

BILL KROPFHAUSER Columbus, IHI
Could you give a contents index for the following DC comics: COMIC CAVALCADE #30-63, LEADING #15-77, ALL-FUNNY and REAL SCREEN???

MT: Don has handed this one to me because he doesn't have many of these books. Problem is, my collection isn't complete either, and as I've mentioned here before, DC kept only the lead strips in these books as regulars, with all the others more or less roving around midst **FUNNY STUFF, FUNNY FOLKS, ANIMAL ANTICS, LEADING** and **COMIC CAVALCADE**. I will tell you what I've got, though, at the moment:

COMIC CAVALCADE

(on each, #s following first strip are the only issues I have from which to check)
The Fox and the Crow #32-34,41,42,46, 53,57,58,61
Nutsy Squirrel #32-34,41,42,46,53,57,58, 61
The Dodo and the Frog #32-34,41,42,46, 53,57,58,61
The Raccoon Kids #32,34,46,53
Blabber Mouse #32,34,41,46
Joe Kangaroo #32
Richut #32
Goofy Goose #32-34,42,46
Nip 'n' Chip #32,33,53,57,58,61
Willy Wolf #32,33
Blabber Mouse #32-34,41,42,46,58
Funny Fez, the Grief of Bagdad #33
J. Rufus Lion #33,34,46,58
Custer the Cat and Cheesy the Mouse #42,61
Bo Bunny #41,42,46,53,57,58,61
Doodles Duck #34,41,42,46,57,58,61
Li'l Chick a-dee #42
Dizzy Dog #41,53,57,58,61
Bernard the Brave #41,42,53,61
Biggety Bear #41
Roly and Poly #34,53,57
Ozzie Owl #34
The Tortoise and the Hare #46
Fraidy Cat #53
Pinky and Winky #53,58,61
Blackie Bear #57
Mike Mole #57

LEADING (SCREEN) COMICS

(Before the arrival of Peter Porkchops in #23, the contents were completely different, and the strips were all replaced sometime thereafter. Of these, I only have #18, which contains these strips)
Nero Fox #18
Salty the Sailor #18
Hugo Hornspred #18
Pelican Pete #18
Patchy #18
Spylot Bones #18
King Oscar's Court #18
(Following the change, these strips appeared):
Peter Porkchops #28,34,35,37,39-41,45, 46,49,53,55,57,58,61-65,71,72,74-76
Roly and Poly #28,34,35,37,39-41,45,46, 49,53,58,61,62,64,65
Puss 'n' Pooch #28,34,35,37,39,40,1,45,46, 49,53,55,63
The Tortoise and the Hare #28,34,35,37, 39-41,45,46,49,55,57,61,64,65
Doodles Duck #28,34,35,37,57,62-64,71, 72,75,76
Kanga Rudy #28
Dusty and Rusty #28
Lippy Leprechaun #34,35,39
Rusty Rhino #35
Plato Playpus #39
J. Rufus Lion #40,41,49
Little Ozzie #40
The Dodo and the Frog #41,46
Dizzy Dog #45,46,65,71,74,75
Buff 'n' Bobo #455
Pinky and Winky #49,72
Bo Bunny #55,71,72,74-76
Nip 'n' Chip #57,58,62
Fraidy Cat #58,61
Bernard the Brave #58
Ozzie Owl #62
Blackie Bear #63,71,74,76
Custer Cat and Cheesy the Mouse #65
Blabber Mouse #72
Goofy Goose #75

ALL-FUNNY COMICS

Penniless Palmer #1-23
Genius Jones #1-16
Two-Gun Percy #1-9,11-23
Buzzy #1-4
Dover and Clover #1-23
Hamilton and Egbert #1-18
Hayfoot Henry #1-3
Supersleuth McFooey #1,13,15
Grandpa Peters #1-3,5,7
Vitamin Vic #1-3,10,11,17
Nervy Joe #1
Busy Bill #2
Sadface Charlie #4-12
Tinkerman Tad #5-19
Handy Andy #4-6
Scuffy the Tramp #7,9,18
Daffy and Doodle #7-13,20
Kafloppos #8,10,11
Sunshine Nelly #9
Willy Nilly #10
Jasper #10,11
Silly Willie #12-22
Caveman Curly #14-20
Mr. Grumble #18
Peaceful Phil #19-21
Three-Ring Binks #19
Doc and Fatty #20-23
Windy #21,22
Little Ozzie #21
Curly's Cafe #23
Little Alexander #23
(Excludes ubiquitous Henry Boltinoff one-page strips)

REAL SCREEN COMICS
TV SCREEN CARTOONS

The Fox and the Crow #1-138
Tito and His Burrito (Tito) #1-138
Flippity and Flop #1-138
Polar Playmates #1-14,16

Do you know who the creative team[s] was on Peter Porkchops???

The writer's name may be lost to obscurity, but the artist on every **Peter Porkchops** I've seen is Otto Feuer, who also drew **Dodo and the Frog, The Raccoon Kids, Nip 'n' Chip, Bernard the Brave** and many others. To answer an unasked question, the other main DC funny-animal artist, who drew **Nutsy Squirrel, Rudolph, Tortoise and the Hair, Blackie Bear, Biggety Bear, Goofy Goose, Blabber Mouse, Custer and Cheesy, Pinky and Winky** and many others (including covers for **THE FOX AND THE CROW** and **REAL SCREEN**) was Ruben Grossman.

Who wrote COWBOY MARSHAL and MATT SAVAGE in WESTERN COMICS???

MT: I have no Cowboy Marshal writing credits, but the Jim McArdle-drawn strip was probably written by Don Cameron. **Matt Savage**, along with the other strips in **WESTERN** #77-85, was written by Gardner Fox.

JACK COLLINS – New York, NY.
I have an original cover painting by BOB TAYLOR. This looks like a humor mag cover on the order of SICK, MAD, etc. I suppose Taylor is well-known, but I can't place the character, although he looks familiar to me. Where was the cover used???

I infer that there is a "character" in the cover scene who looks familiar to you, or are you saying that Bob Taylor is a real character? Anyway, it's tough to identify a cover that's neither shown nor described to me...but Taylor did do covers for both **SICK** and **CRACKED**; if the cover has a little guy in white coveralls, hat and a droopy upper lip, that's "Sylvester P. Smythe" from

CRACKED. I don't have any **SICK** issues, but its mascot was another little guy who wore a derby. It's not **CRAZY**, since that nebbish was painted by a Bob named Larkin rather than Taylor.

MICHAEL PENICK—Palo Alto, CA. Whatever happened to Sid Greene, Gardner Fox and John Broome???

MT: Sid Greene died in 1972, but Broome and Fox have retired, Broome to either Paris or Israel and Fox somewhere more domestic.

When did Julius Schwartz start editing for DC? Did he edit anything in the '50s besides STRANGE ADVENTURES AND MYSTERY IN SPACE???

Julius Schwartz became a Story Editor for DC February 23, 1944, working for Max Gaines' All American Comics division under the Managing Editorship of Sheldon Mayer. Under Mayer he story-edited until Mayer's departure from the editorial side in 1947 and has been a full editor ever since. In that time, he's edited **ALL-AMERICAN COMICS, ALL STAR COMICS, FLASH COMICS, COMIC CAVALCADE, ALL FLASH, GREEN LANTERN, SENSATION COMICS, ALL-AMERICAN WESTERN, DANGER TRAIL, THE PHANTOM STRANGER, BIG TOWN, JIMMY WAKELY, THE ADVENTURES OF REX THE WONDER DOG, ALL-STAR WESTERN, HOPALONG CASSIDY, WESTERN COMICS, THE NEW ADVENTURES OF CHARLIE CHAN, MYSTERY IN SPACE, STRANGE ADVENTURES, GREEN LANTERN, THE FLASH, HAWKMAN, THE ATOM, JUSTICE LEAGUE OF AMERICA, STRANGE SPORTS STORIES, DR. FATE & HOURMAN, STARMAN AND BLACK CANARY, THE SPECTRE, DETECTIVE COMICS, BATMAN, CAPTAIN ACTION, FROM BEYOND THE UNKNOWN, ACTION COMICS, SUPERMAN, SUPERMAN FAMILY, THE JOKER, TEEN TITANS, BATMAN FAMILY, NEW ADVENTURES OF SUPERBOY, DC COMICS PRESENTS, DARING NEW ADVENTURES OF SUPERGIRL, WEIRD WAR TALES, THE PHANTOM ZONE, SUPER FRIENDS, WORLD'S FINEST COMICS, SHAZAM!** and corresponding try-out issues of some of these titles which appeared in **SHOWCASE** and **THE BRAVE AND THE BOLD.**

Who drew the stories in Tubby's own magazine???

MT: You've deduced that the artwork on **MARGE'S TUBBY** is different from that on **MARGE'S LITTLE LULU**, which is only partially correct. Despite what is implied by a statement in the **PRICE GUIDE**, all, or at least all I've read so far, issues of Dell's versions of both titles are written and layed out by John Stanley, who drew and inked most of the covers. The "embellishment" (as it's now called) was done by other people because Stanley was writing (in 1959-61) four regular books, the monthly **LULU** and **NANCY AND SLUGGO**, the bi-monthly **TUBBY** and the **Nancy** and **Sluggo** strips in the quarterly **TIP TOP COMICS.** He was also doing the occasional story for **SANTA CLAUS FUNNIES** and (I believe) **FROSTY THE SNOWMAN** and the **Heckle and Jeckle** strip in **ADVENTURES OF MIGHTY MOUSE.** But that wasn't your question, was it?

Irving Tripp, who now draws the strip on his own, did most issues of **LULU** I've seen. The artist who did **TUBBY** also did the aforementioned **Heckle and Jeckle** and **Frosty** strips I believe—and his name may be one of two listed in the July 1952 issue of **LULU** which was the sole issue to carry credits. Those two men were Al Owens and Gordon Rose, either of which could have been the writer of the text-page, the illustrator of the text page, or the guy who retouched the artwork for all I know. Maybe someone else knows for sure.

BRIAN DOHERTY—Jacksonville, FL. Who exactly wrote all those early Weisinger-edited JIMMY OLSENs and LOIS LANEs? A complete list of all you know of, please, and is there any distinguishing characteristic of any of these writers to help identify who wrote what???

MT: The fact that the plot springboards derived from Weisinger's imagination and that he extensively rewrote his writers makes it quite difficult to tell one from the other, especially since none was really allowed space for dialogue or descriptive peculiarities. Writers from the '50s-'60s period include Otto Binder, Jerry Siegel, Edmond Hamilton, Robert Bernstein, Leo Dorfman, Bill Finger, Dave Wood, and certainly others I haven't heard of. To more specifically answer your question, Binder wrote the first 30 issues of **JIMMY OLSEN** and a good many thereafter, and did a similar stint on **LOIS LANE** for the first few issues

Could you give me a list of all the artists and writers you know of who worked on old ACG sf comics (i.e. FORBIDDEN WORLDS, ADVENTURES INTO THE UNKNOWN, etc.)???

MT: Again, one can question the value of this list, as it will doubtlessly be incomplete. You asked, though. Writers, for the most part, comprise one human being: the late Richard Hughes, who did the lion's share of the post-Code material. Artists include: Pete Costanza, Chic Stone, John Buscema, Al Williamson, John Forte, Jack Sparling, Bob Jenney, Harry Lazarus, Leo Morey, Paul Reinman, Kurt Schaffenberger, John Rosenberger, Hy Eisman, Johnny Craig, George Klein, Bill Ely, Steve Ditko, Sal Trapani, Tom Hickey, George Wilhelm, Ogden Whitney, Edd Ashe, Al Wenzel, Lloyd Cynwald, Sheldon Moldoff, Ken Landau, Ed Moritz, and Sid Lazarus.

Could you give a complete list of all TV shows that have been adapted into comic books???

MT: I would normally sidestep this one as being too large a project for this column—except that I have run an index to TV adaptations through APA-I recently and have an easily copyable list to work from. Count yourself fortunate.

TV ADAPTATIONS

(Note: Books which featured characters who eventually became TV characters after the fact are only listed if some aspect of the book changed markedly because of the show; these shows are marked with an asterisk. A borderline case: **BATMAN**, and all the books he starred in in the mid '60s—which I've chosen to exclude.)

Abbott and Costello (Charlton)
Adam 12 (Gold Key)
The Addams Family (Gold Key)
Adventures in Paradise (Dell 2)
Adventures of Robin Hood (ME)
Adventures of Winky Dink (Pines)
Alvin (Dell 2)
Alvin and His Friends Merry Christmas (Dell 2)
Alvin For President (Dell 2)
The Amazing Chan and the Chan Clan (Gold Key)
America's Best TV Comics (Marvel)
Andy Burnett (Dell)
The Andy Griffith Show (Dell 2)
Annette (Dell)
Annie Oakley and Tagg (Dell, Gold Key)
The Aquanauts (Dell)
Astro Boy (Gold Key)
Atom Ant (Gold Key)
The Avengers (Gold Key)
Bachelor Father (Dell 2)
Bamm-Bamm and Pebbles Flintstone (Gold Key)
The Banana Splits (Gold Key)
Barney and Betty Rubble (Charlton)
Bat Masterson (Dell)
Battle of the Planets (Gold Key)
Battlestar Galactica (Marvel)
Beany and Cecil (Dell 2)
Ben Casey (Dell 2)
Ben Casey Film Story (Gold Key)
The Beverly Hillbillies (Dell 2)
Bewitched (Dell 2)
Big Town* (DC)
The Big Valley (Dell 2)
The Bionic Woman (Charlton)
Bobby Sherman (Charlton)
Bob Clampett's Beany and Cecil (Dell)
Bonanza (Gold Key)
Boots and Saddles (Dell)
Boris Karloff Thriller (Gold Key)
Boys' and Girls' March of Comics (Whitman) (Tom Corbett, Rin Tin Tin, Huckleberry Hound, Fury, Lassie, Rocky and His Friends, The Flintstones, Bullwinkle, Mister Ed, Yogi Bear, The Jetsons, Astro Boy, Laurel and Hardy, Daniel Boone, The Lone Ranger)
Bozo the Clown (Dell 2)
The Brady Bunch (Dell 2)
Brave Eagle (Dell)
Broken Arrow (Dell)

The Buccaneers (Dell)
Buck Rogers in the 25th Century (Gold Key, Whitman)
Buckskin (Dell)
Buffalo Bee (commercials) (Dell)
Buffalo Bill Jr. (Dell, Gold Key)
The Bugaloos (Charlton)
Bullwinkle (Dell, Gold Key)
Bullwinkle and Rocky (Dell, Gold Key, Charlton)
Bullwinkle's Mother Moose Nursery Pomes (Dell)
Burke's Law (Dell 2)
Buster Brown Comics (Buster Brown)
Cain's Hundred (Dell 2)
Calvin and the Colonel (Dell 2)
Camp Runamuck (Dell 2)
Captain Gallant (Heinz, Charlton)
Captain Kangaroo (Dell)
Captain Nice (Gold Key)
Captain Video (Fawcett)
Car 54, Where Are You? (Dell 2)
Casey Jones (Dell)
Cave Kids (Space Kiddettes) (Gold Key)
Checkmate (Gold Key)
Cheyenne (Dell)
Choo Choo Charlie (commercials) (Gold Key)
Cimarron Strip (Dell 2)
Circus Boy (Dell)
The Cisco Kid* (Dell)
Clint and Mac (Dell)
Clyde Crashcup (Dell 2)
The Colossal Show (unaired pilot?) (Gold Key)
Colt .45 (Dell)
Corky and White Shadow (Dell)
The Courtship of Eddie's Father (Dell 2)
Covered Wagons, Ho! (Dell)
Cowboy in Africa (Gold Key)
Cowboy Western (Wild Bill Hickok) (Charlton)
Crusader Rabbit (Dell)
Daktari (Dell 2)
Danger Man (Dell 2)
Daniel Boone (Gold Key)
The Danny Thomas Show (Dell)
Dark Shadows (Gold Key)
A Date With Judy (DC)
Davy Crockett (Dell)
Davy Crockett, King of the Wild Frontier (Dell)
The Defenders (Dell 2)
Dell Giant (Huckleberry Hound, Yogi Bear, The Flintstones) (Dell)
The Deputy (Dell)
Deputy Dawg (Dell, Gold Key)
Deputy Dawg Presents Dinky Duck and Hashimoto San (Gold Key)
The Detectives (Dell)
Dino (Charlton)
Diver Dan (Dell 2)
Doctor Kildare (Dell 2)
Donald and the Wheel (Dell)
Donald Duck in Mathmagic Land (Dell)
Dudley Do-Right (Charlton)
Dynomutt (Marvel)
87th Precinct (Dell 2)
Ellery Queen (Ziff-Davis)
Emergency (Charlton)
Ensign O'Toole (Dell 2)
Espionage (Dell 2)
Family Affair (Gold Key)
Fantastic Voyage (Gold Key)
Fat Albert (Gold Key)
Felix the Cat (Dell 2)
The First Americans (Dell)
The Flintstones (Dell, Gold Key, Charlton, Marvel)
The Flintstones at the World's Fair (Warren)
The Flintstones Bigger and Boulder (Gold Key)
The Flintstones With Pebbles and Bamm-Bamm (Gold Key)
Flipper (Gold Key)
The Flying A's Range Rider (Dell)
The Flying Nun (Dell 2)
Follow the Sun (Dell 2)
Foodini the Great (Holyoke)
Fractured Fairy Tales (Gold Key)
Frankenstein Jr. (Gold Key)
Frontier Doctor (Dell)
F-Troop (Dell 2)
Fun-In (Gold Key)
The Funky Phantom (Gold Key)
Funny Animals (Merry Mailman) (Charlton)
The Funtastic World of Hanna-Barbera (Marvel)
Fury (Dell, Gold Key)
Gale Storm (Dell)
The Gallant Men (Gold Key)
Gallegher, Boy Reporter (Gold Key)
Gang Busters* (DC)
Garrison's Gorillas (Dell 2)
Gene Autry Comics* (Dell)
Gene Autry and Champion (Dell)
Gene Autry's Champion (Dell)
Gentle Ben (Dell 2)
George of the Jungle (Gold Key)
Get Smart (Dell 2)
Gidget (Dell 2)
The Girl From U.N.C.L.E. (Gold Key)
Golden Comics Digest (Hanna-Barbera TV Favorites) (Gold Key)
Golden Picture Story Book (Hanna-Barbera issues) (Whitman)
Gomer Pyle (Gold Key)
The Governor and J.J. (Gold Key)
The Gray Ghost (Dell)
The Great Cat Family (Dell)
The Great Grape Ape (Charlton)
The Green Hornet (Gold Key)
Gunfighters (Will Bill Hickok) (Charlton)
Gunslinger (Dell)
Gunsmoke (Dell, Gold Key)
Gunsmoke Film Story (Gold Key)
The Hair Bear Bunch (Gold Key)
Hanna-Barbera Bandwagon (Gold Key)
Hanna-Barbera Parade (Charlton)
Hanna-Barbera Super TV Heroes (Gold Key)
Happy Days (Gold Key)
The Hardy Boys (Dell, Gold Key)
The Harlem Globetrotters (Gold Key)
The Hathaways (Dell)
Have Gun, Will Travel (Dell)
Hawaiian Eye (Gold Key)
Hawkeye and the Last of the Mohicans (Dell)
Hector Heathcote (Gold Key)
Hee Haw (Charlton)
Hennessey (Dell)
Henry Aldrich (Dell)
Hi-Adventure Heroes (Gold Key)
High Adventure (Dell)
The High Chaparral (Gold Key)
Hogan's Heroes (Dell 2)
Honey West (Gold Key)
Hong Kong Phooey (Charlton)
Hopalong Cassidy (DC)
The Horsemasters (Dell)
Hot Wheels (DC)
Howdy Doody (Dell)
H.R. Pufnstuf (Gold Key)
Huck and Yogi Jamboree (Dell)
Huck and Yogi Winter Sports (Dell)
Huckleberry Hound (Dell, Gold Key, Charlton)
Huckleberry Hound For President (Dell)
Huckleberry Hound Winter Fun (Dell)
Hugh O'Brian Famous Marshal Wyatt Earp (Dell)
I Dream of Jeannie (Dell 2)
I Love Lucy Comics (Dell)
I Love Lucy 3-D Comics (Dell)
I'm Dickens, He's Fenster (Dell 2)
The Invaders (Gold Key)
Iron Horse (Dell 2)
Isis (DC)
I Spy (Gold Key)
It's About Time (Gold Key)
Jace Pearson of the Texas Rangers (Dell)
Jace Pearson's Tales of the Texas Rangers (Dell)
Jackie Gleason (St. John)
Jackie Gleason and the Honeymooners (DC)
The Jetsons (Gold Key, Charlton)
Jim Bowie (Dell)
Johnny Ringo (Dell)
Johnny Tremain (Dell)
Jonny Quest (Gold Key)
King Leonardo and His Short Subjects (Dell, Gold Key)
King of Diamonds (Dell 2)
Kite Fun (The Brady Bunch, Dastardly and Muttley, Eight is Enough, Happy Days, Huckleberry Hound, Jinks, Pixie and Dixie, Lassie, Rocky and Bullwinkle, Secret Squirrel, Underdog, Yogi Bear)
Korg: 70,000 B.C. (Charlton)
Krazy Kat (Gold Key)
Krofft Supershow (Gold Key)
Laff-A-Lympics (Marvel)
Lancelot Link, Secret Chimp (Gold Key)
Lancer (Gold Key)
Land of the Giants (Gold Key)
Laramie (Dell)
Laredo (Gold Key)
Lassie* (Dell, Gold Key)
Lawman (Dell)
Leave It To Beaver (Dell)
The Legend of Custer (Dell 2)
The Legend of Jesse James (Gold Key)
The Legend of Young Dick Turpin (Gold Key)
The Lennon Sisters (Dell)
Let's Take a Trip (Pines)
Lidsville (Gold Key)
The Lieutenant (Dell 2)
The Life of Riley (Dell)
Life With Snarky Parker (Fox)
Limited Collectors Edition (Shazam!, Welcome Back, Kotter) (DC)
Linus the Lion-Hearted (Gold Key)
Lippy the Lion and Hardy Har Har (Gold Key)
The Little Rascals (Dell)
The Lone Ranger* (Dell, Gold Key)
The Lone Ranger's Companion, Tonto (Dell)
The Lone Ranger's Famous Horse, Hi-Yo Silver (Dell)
Long John Silver and the Pirates (Charlton)
The Lucy Show (Gold Key)
Ludwig Von Drake (Dell)
Mackenzie's Raiders (Dell)
Magilla Gorilla (Gold Key, Charlton)
Man From Atlantis (Marvel)
The Man From U.N.C.L.E. (Gold Key)
Man From Wells Fargo (Dell)
Man In Flight (Dell)
Man In Space (Dell)
The Many Loves of Dobie Gillis (DC)

March of Comics (Scooby Doo, H.R. Pufnstuf, Banana Splits) (Whitman)
Margie (Dell 2)
Mars and Beyond (Dell)
Martin Kane, Private Eye (Fox)
Marvel Premiere (Doctor Who) (Marvel)
Marvel Team-Up (Saturday Night Live) (Marvel)
Maverick (Dell)
Maya (Gold Key)
McHale's Navy (Dell 2)
McKeever and the Colonel (Dell 2)
Men Into Space (Dell)
Mickey Mouse Club Parade (Dell)
Mike Barnett, Man Against Crime (Fawcett)
The Mighty Hercules (Gold Key)
The Mighty Heroes (Dell 2)
Mighty Mouse Fun Club Magazine (Tom Terrific) (Pines)
Milton the Monster and Fearless Fly (Gold Key)
Mission: Impossible (Dell 2)
Mr. and Mrs. J. Evil Scientist (Gold Key)
Mr. District Attorney* (DC)
Mister Ed, the Talking Horse (Dell, Gold Key)
Mister Magoo (Dell 2)
The Mod Squad (Dell 2)
The Monkees (Dell 2)
The Monroes (Dell 2)
The Munsters (Gold Key)
Mush Mouse and Punkin Puss (Gold Key)
Mutual of Omaha's Wild Kingdom (Whitman)
My Favorite Martian (Gold Key)
My Friend Irma* (Marvel)
My Little Margie (Charlton)
My Little Margie's Boyfriends (Charlton)
My Little Margie's Fashions (Charlton)
Mystery Comics Digest (The Twilight Zone) (Gold Key)
Nanny and the Professor (Dell 2)
National Velvet (Dell, Gold Key)
The Nature of Things (Dell)
New Adventures of Charlie Chan (DC)
The New Adventures of Huck Finn (Gold Key)
New Adventures of Pinocchio (Dell 2)
The New Mickey Mouse Club Fun Book (Whitman)
The New People (Dell 2)
New Terrytoons (Deputy Dawg) (Dell, Gold Key)
No Time For Sergeants (Dell 2)
The Nurses (Gold Key)
The Official Soupy Sales Comic Book Magazine (Archie)
Our Miss Brooks (Dell)
The Outer Limits (Dell 2)
Panhandle Pete and Jennifer (Dearfield)
The Partridge Family (Charlton)
Pat Boone (DC)
Pebbles and Bamm-Bamm (Charlton)
Pebbles Flintstone (Gold Key)
Perry Mason Mystery Magazine (Dell 2)
Peter Gunn (Dell)
Peter Potamus (Gold Key)
Petticoat Junction (Dell 2)
Pinhead and Foodini (Fawcett)
Pixie and Dixie and Mr. Jinks (Dell, Gold Key)
Pinky Lee (Marvel)
Primus (Charlton)
Queen of the West, Dale Evans (Dell)
Quick Draw McGraw (Dell)
Ramar of the Jungle (Toby, Charlton)
Rango (Dell 2)
The Rat Patrol (Dell 2)
Rawhide (Dell, Gold Key)
The Real McCoys (Dell)
The Rebel (Dell)
Restless Gun (Dell)
Ricky Nelson (Dell)
The Rifleman (Dell, Gold Key)
Rin Tin Tin (Dell)
Rin Tin Tin and Rusty (Dell, Gold Key)
Ripcord (Dell)
Rocky and His Friends (Dell)
Rocky and His Fiendish Friends (Gold Key)
The Roman Holidays (Gold Key)
Ronald McDonald (commercials) (Charlton)
Room 222 (Dell 2)
Rootie Kazootie (Dell)
Roy Rogers Comics* (Dell)
Roy Rogers and Trigger (Dell, Gold Key)
Roy Rogers' Trigger (Dell)
Ruff and Reddy (Dell)
Run, Buddy, Run (Gold Key)
Sabrina the Teen-Age Witch (Archie)
The Scarecrow of Romney Marsh (Gold Key)
Scooby Doo (Marvel)
Scooby Doo Mystery Comics (Gold Key)
Scooby Doo, Where Are You? (Gold Key, Charlton)
Sea Hunt (Dell)
Secret Agent (Gold Key)
Secret Squirrel (Gold Key)
Sgt. Bilko (DC)
Sgt. Bilko's Pvt. Doberman (DC)
Sgt. Preston of the Yukon* (Dell)
77 Sunset Strip (Dell, Gold Key)
The 77th Bengal Lancers (Dell)
Shazam!* (DC)
Sheriff of Cochise (ACG)
Shotgun Slade (Dell)
Sinbad Jr. (Dell 2)
Sir Lancelot and Brian (Dell)
Six-Gun Heroes (Kit Carson) (Charlton)
The Six Million Dollar Man (Charlton)
Sky King (Nabisco)
Smokey Bear (Gold Key)
Smurfs (Marvel)
Snagglepuss (Gold Key)
Snooper and Blabber, Detectives (Gold Key)
Space Adventures (Rocky Jones, Space Ranger) (Charlton)
Space Ghost (Gold Key)
Space Giants (John C)
Space: 1999 (Charlton)
Space Patrol (Ziff-Davis)
Speed Buggy (Charlton)
Spin and Marty (Dell)
Spotlight (Marvel)
Star-Lord (Doctor Who) (Marvel)
Star Trek (Gold Key)
Steve Canyon* (Dell)
Steve Donovan, Western Marshal (Dell)
Steve Zodiac and Fireball XL5 (Gold Key)
Stoney Burke (Dell 2)
Sugarfoot (Dell)
Sundance (Dell)
Supercar (Gold Key)
Super Circus (Superior, Dell)
Super Friends (DC)
Suspense (Marvel)
Swamp Fox (Dell, Canada Dry)
Tales of Texas John Slaughter (Dell)
Tales of the Wizard of Oz (Dell 2)
Tales of Wells Fargo (Dell)
Target: The Corruptors (Dell 2)
Tarzan* (Gold Key)
Terrytoons Giant Summer Fun Book (Tom Terrific) (Pines)
The Texan (Dell)
T.H.E. Cat (Dell 2)
This Is Your Life, Donald Duck (Dell)
The Time Tunnel (Gold Key)
Tombstone Territory (Dell)
Tom Corbett, Space Cadet (Dell, Prize)
Tom Terrific (Pines)
Top Cat (Dell, Gold Key, Charlton)
Topper (Dell)
The Travels of Jamie McPheeters (Gold Key)
Trick or Treat Comics (Dark Shadows, Star Trek, Twilight Zone) (Whitman)
The Troubleshooters (Dell)
The Truth About Mother Goose (Dell)
TV Stars (Marvel)
12 O'Clock High (Dell 2)
The Twilight Zone (Gold Key)
Uncle Milty (Victoria)
Underdog (Charlton, Gold Key)
The Untouchables (Dell, Topps)
Valley of the Dinosaurs (Charlton)
The Virginian (Gold Key)
Voyage to the Bottom of the Sea (Gold Key)
Wacky Races (Gold Key)
Wagon Train (Dell, Gold Key)
Walt Disney Presents (Dell)
Walt Disney's Comics and Stories (Zorro, Ludwig Von Drake) (Dell, Gold Key)
Walt Disney Showcase (Spin and Marty, Johnny Tremain, Zorro, The Scarecrow) (Gold Key)
Wanted: Dead or Alive (Dell)
Welcome Back, Kotter (DC)
Western Round-Up (Flying A's Range Rider, Buffalo Bill Jr.) (Dell)
Wheelie and the Chopper Bunch (Charlton)
Where's Huddles? (Gold Key)
Whirlybirds (Dell)
A Whitman Comic Book (Hanna-Barbera issues) (Whitman)
Wild Bill Hickok and Jingles (Charlton)
The Wild, Wild West (Gold Key)
Winky Dink (Dell)
World of Adventure (Gold Key)
Yakky Doodle (Gold Key)
Yogi Bear (Dell, Gold Key, Charlton, Marvel)
Yogi Bear Birthday Party (Dell)
Yogi Bear Visits the United Nations (Dell)
The Young Lawyers (Dell 2)
The Young Rebels (Dell 2)
Zippy the Chimp (Pines)
Zoo Parade (Dell)
Zorro (Dell, Gold Key)

WILLIAM INGRAM—Dayton, OH. From the 1940s, I remember a cowboy rabbit who would jump on his horse and say "Hiyo, Paint! Let's get where we ain't!" But I can't remember his name or where he appeared. Can you help???

Wow! I'd sure be proud if I could! Anyone—?

DAVID STALLMAN—Rocklin, CA. I was glad to read in TCR's #206's I.C. about the earliest Curt Swan DC work. I've always been curious about that. It's interesting to me that he did SUPERBOY for over five years

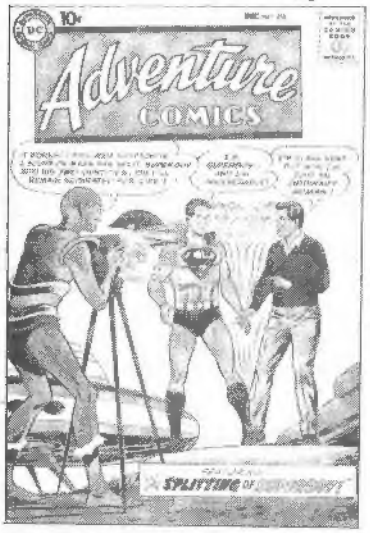
before his work appeared in SUPERMAN, where of course he attained his greatest notoreity.

What was the first story that had George Klein inking Curt Swan's pencils?

MT: **JIMMY OLSEN** #58, January 1962.

Could you identify the different inkers on Swan's pencils [and give story examples of these inkers' work during the 1950s and early 1960s? For example, who inked SUPERMAN #149, the famous "Death of Superman" issue? One thing that stands out about this inker's work is his heavier panel borders, which is noticeable in other stories.

MT: The problem with being too specific with issue numbers is that I don't know which issues you have to refer to. Basically, this is how it worked: the earliest **Superman Family** work Swan did has yet to be nailed down, but by 1954 we're pretty certain the predominant inker was Creig Flessel (see issues of **ADVENTURE** and **SUPERBOY** of that period). Over in **JIMMY OLSEN**, meanwhile, the darker, brushier inking was being done by Ray Burnley (until his death in 1958). Most Swan covers of this same period, and most Swan work from 1956-1962 was done by Stan Kaye...with some notable exceptions.



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John Forte did some Swan inking, but the specific story you mention, "The Death of Superman" is one of about twenty-five issues from '60-'61 which do not correspond to the styles of any of the inkers I've mentioned. Unless what Swan claimed in **THE COMICS JOURNAL** interview last year is correct, I would say that this is one of the stories which Swan inked himself. We've yet to confirm that.

What about the writers on these SUPERMAN stories of this period? Who did the famous issues, such as #132, 134, 137, 141,158, 159, and the Luthor issues of #164, 167 and 168? How many did Hamilton write?

MT: From credits I have on hand, I can tell you that Edmond Hamilton wrote #158, Jerry Siegel wrote #137, and both Otto Binder and Siegel claim to have written #141. DC probably has a few more credits for these but I don't know them.

Oh yeah, what was the last issue to feature Klein inking Swan's pencils?

MT: **ADVENTURE #367** (April '68) according to the Legion index in **AMAZING WORLD OF DC #9** (I have the feeling this may actually be Sheldon Moldoff, with Klein's last a couple of months previous, but it may just be that his style was loosening up considerably at this point). His last **SUPERMAN** issue was #201, November 1967.

Is SUPERMAN #128 the issue that contains the first appearance of Red Kryptonite?

MT: No, red kryptonite debuted five months (and twenty years, figuring the adventures occurred in Superman's past) previous, in **ADVENTURE #255**'s "The Splitting of Superboy."

Here's one that's been bugging me for a while: whatever happened to Nim-El, Jor-El's twin brother and Superman's uncle? As best I can recall, he was in Kandor when Brainiac abducted the city, but I can't recall any mention of his life after that. If you know, could you give the issue number in which this information is contained? [I didn't read the NIGHTWING AND FLAMEBIRD series in SUPERMAN FAMILY. Was he mentioned in that?]

MT: I don't recall, and except for his appearance in **SUPERMAN #146**, I find no references to him in my notes. Anyone else recall?

C. FRANK HART—Jacksonville, FL. I have a question. With what issue numbers did the BATMAN, DETECTIVE and WORLD'S FINEST pass from the editorship of Mort Weisinger to Jack Schiff in the mid-fifties? Based on the deterioration in the quality of the stories, I would presume that this occurred around the middle of 1955. But published reports indicate that it occurred before WORLD'S FINEST #71, July-August 1954.

MT: As you may have read in the 1983 **PRICE GUIDE**, Jack Schiff edited **all** the **Batman** stories from 1944 to 1964. Mort Weisinger, as far as I can recall from what E. Nelson Bridwell once explained the operating procedure, worked on the back-up features in **DETECTIVE** and **WORLD'S FINEST** (**The Green Arrow, Aquaman, Tommy Tomorrow, Zatara**, et al.), but Schiff may have handled some of these as well. That's why it's probably impossible to pinpoint the changeovers; until the '60s there may not have been **any**.

IRVING L. JACOBS—National City, GA.
Is TIM TYLER'S LUCK still in syndication? If so, then wouldn't it be the longest-running strip in the history of this category???

MT: Two good questions. Last July's annual syndicate directory in **EDITOR AND PUBLISHER** did **not** list it, but King Features' own ad in that same issue **did**. As **TIM TYLER'S LUCK** only had fifteen papers last we heard, and most of those were overseas, it may be difficult to find out from anyone but King Features. As far as being "longest-running" in whatever category you care to put it, you'd probably get a debate from followers of **CAPTAIN EASY** and **LITTLE ORPHAN ANNIE.**

Do you know anything about the weekly full-color comic book LA FAMILIA BURRON? It's a Mexican adult-humor comic published almost without interruption since 1938 and done for the entire run by Gabriel Vargas.

Good Lord...(choke)...that's over two-thousand three-hundred and forty issues! Is this Vargas the **artist**? His right arm must be worn-off up to his elbow!

GENE KEHOE—West Des Moines, IA.
Do you have any idea who the fantastic artist was who drew SNOW WHITE AND THE SEVEN DWARFS FOUR COLOR #49, recently reprinted by Whitman? The artwork is simply beautiful.

I checked my original **FOUR COLOR #49** and I can see by telltale panel-expansions and reletterings as well as the 1937-38 copyright notice on this 1944 comic that this is an editted reprint of the **TREASURY OF CLASSIC TALES** newspaper strip that accompanied **SNOW WHITE**'s original release. But, personally, the art kinda rubs me the wrong way. The Prince and Snow White, as well as the backgrounds, are done in a finely-textured, realistic tone, even though cluttered by an over-abundance of scratchy cross-hatching. Yet the Dwarfs seem to be pencilled in by a different artist with a simple, "cartoony" style, and then attacked by the mad cross-hatcher. But since I don't know the art credits, I'll just shut-the-heck-up.

That's all for now, folks. Till next we meet, send all your questions, additions and (sigh) corrections to me at the address below (be sure to include "Information Center"):

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"INFORMATION CENTER"
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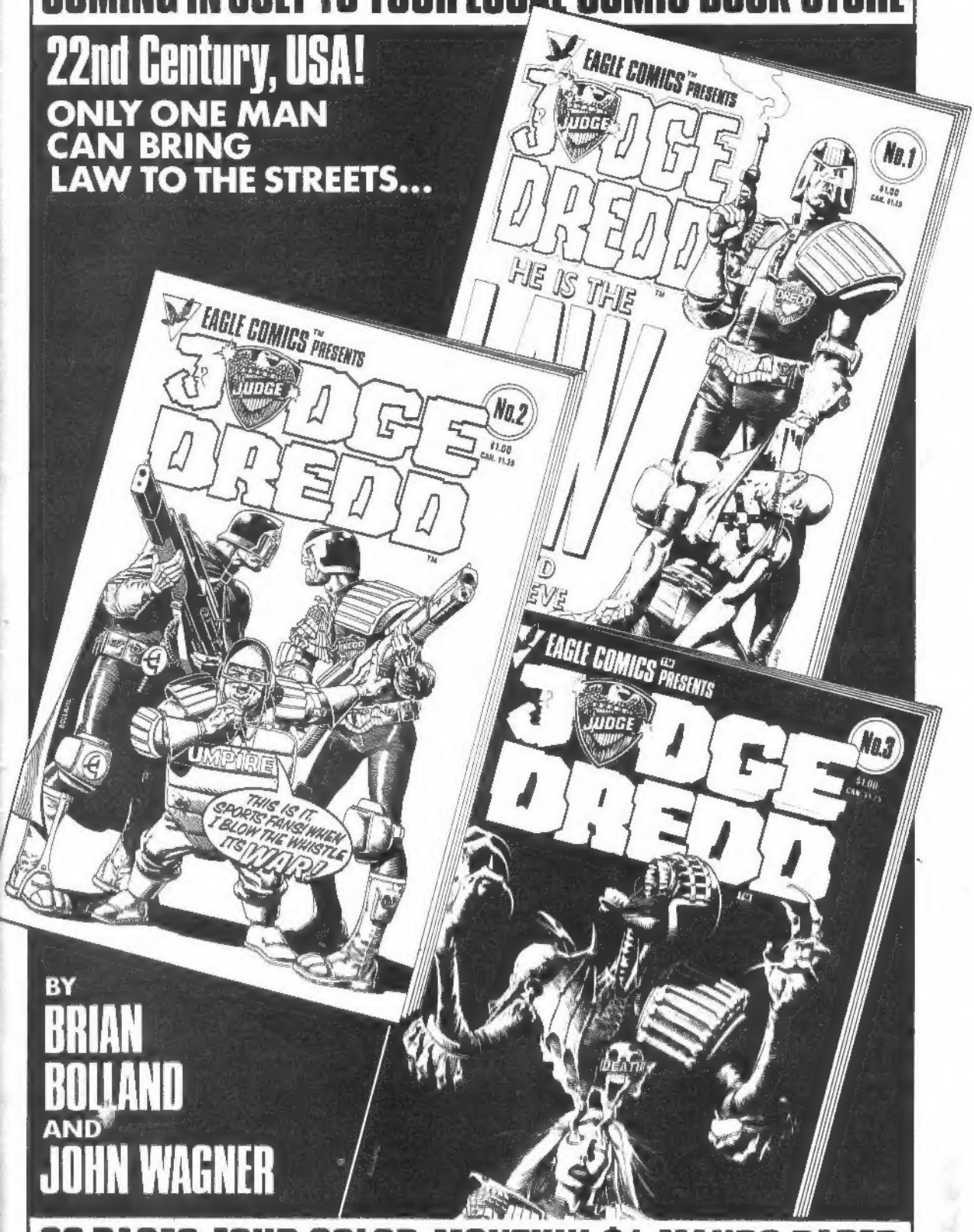

BY BRIAN BOLLAND AND JOHN WAGNER

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